The Instrumentalist

The Magazine for School Band and Orchestra Directors

Volume III Number 3

JANUARY-FEBRUARY, 1949

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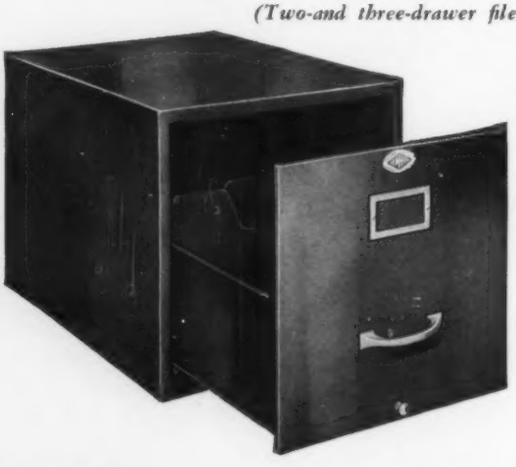

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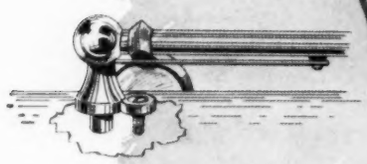

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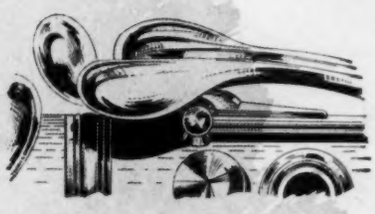
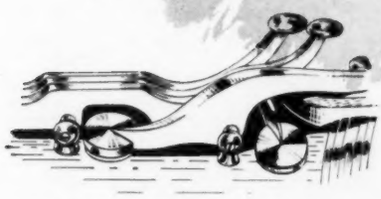


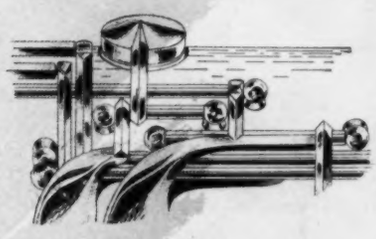
Leblanc clarinets stay in perfect adjustment longer because keys are *power-forged* of virgin nickel silver . . . keys of extra strength. No plating to wear off!

Jump Keys



Side keys that actually *jump* over intervening tone holes permit a straight-in-line action that eliminates twisted mounting of pad cups . . . and the raising of E♭/B♭ and C♯/G♯ holes to eliminate "bubbling" . . . a common fault of all other clarinets.

Action Poised Touch



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The Instrumentalist

Entered as second-class matter November 14, 1946, at the post office at Glen Ellyn, Illinois, under the Act of March 3, 1879.

Devoted to the interests of school and college band and orchestra directors, instrumental teachers, and teacher-training specialists in music education.

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The Association for the Advancement of Instrumental Music

It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting The INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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SALUTATORY

The INSTRUMENTALIST has purchased a two-story building a short stone's throw from our former location. You may continue to address us, however, at Post Office Box 512. We like to get our mail at the post office for several reasons, chiefly because when your letters are placed in our box on holidays or late evenings, it enables us to receive and answer them from twelve to forty-eight hours in advance of delivery by carrier.

We are located twenty minutes from the Chicago city limits. Transcontinental streamliners pass by our door; several trains daily connect with all points in the United States. There are several reasons why we did not locate in Chicago: (1) The saving in time otherwise consumed by commuting to and from the city is substantial, (2) it is convenient to get to our office evenings and holidays--in case we just can't stay away--and we generally can't! (3) lower overhead costs enable us to produce a better magazine at less cost.

In case you yourself should move, be sure to write us about it immediately. Notifying your own post office is not enough. They cannot forward magazines unless you supply postage and special instructions.

Do you occasionally see something in print which you know will not hold water? Write down your argument and send it in to us. Every communication is read carefully by your editors. If we have space to print your comments, you will feel that you have done your duty by your own conscience, and it is more than likely that others reading your remarks will agree with you. Furthermore, your ideas may be eminently practical and worth while--after all, there is hardly any topic on which public opinion is unanimous. Don't let the item (about writing articles) on page 13 worry you. Just jot down your comments and send them in to us. Get it off your chest. This is your magazine.

Money for your thoughts: see prize contest announcement on page 48.

Practical Library Problems for the Band and Orchestra

MILLICENT RIGHTER
Iowa City, Iowa

BANDS and orchestras exist to play music, and without adequate libraries, this cannot be done. Building an adequate library, however, is a long, tedious process. Each director is more or less a pioneer. His task is to choose what is best and most useful, and to organize, protect and maintain the library.

Three basic rules in caring for a music library are essential: (1) organize it, (2) handle the music with care, and (3) check and repair each number after use.

Two Methods of Storing Music

There are two methods of storing music—with filing cases, or with the old shelf-type cabinet.[1] Each has advantages and disadvantages. The filing case is economical in use of space, and the music is easily accessible. In the shelf-type cabinet, where the music is stored flat, it is sometimes necessary to remove several sets of music to gain access to the number wanted. Filing cabinets keep music free from dirt and dust. If the shelf-type cabinet is used, it should be enclosed.

For storing music in filing cabinets, three sizes are needed—the "jumbo" size for the largest concert music, the legal size for the standard quarto-size editions, and the letter size for octavo-size or small concert music. Different sizes should not be stored together. Alphabetical separators may be used, but separators bearing the composer's name and title are preferable. The use of cardboard separators between each set of music is recommended. It is important that all music be kept upright in the files.

Music is often destroyed by the use of poorly designed envelopes. A practical music envelope is a "wrap-around" folder made of 12-point red stock, reenforced by cloth tape. The folder, machine scored, can be made to fit sets of any thickness. This folder[2] comes in three sizes.

Storing Marches

The storing of band marches and march-size concert music may be solved in different ways. The system used by Professor C. B. Righter, State University of Iowa, is one which has proved satisfactory. He uses a dust-proof wooden cabinet with many small compartments. The dimensions of these "pigeonholes" are: width 8", height 6", depth 9". A supply of No. 75N Manila clasp envelopes[3] is essential. Flap ends of the envelopes should be cut off squarely leaving an envelope 7½" by 8½" when empty. A check list of instruments should be printed in two columns on the outside of the envelope—one column for woodwinds, one for brass and percussion. Space should be left before each item so that the number of parts available for each instrument can be noted. Below the list of instruments the following information should be printed:

Publisher March Concert
Title Composer

Each envelope is self-expanding and will accommodate 200 pieces of music. For large sets, one envelope can be used for woodwind parts, one for brass and percussion parts. When expanded in the cabinet, the titles can be read without removing the envelopes. Each compartment holds several sets.

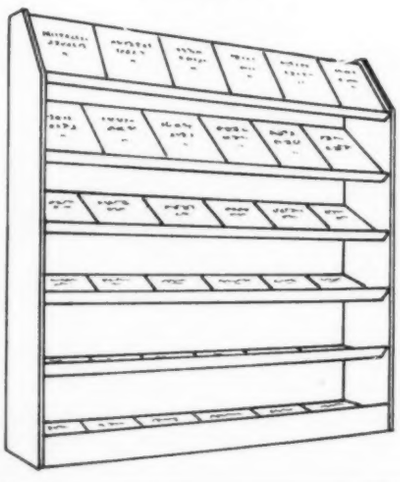
The Master Card File

A master file containing record cards of information about the music should be used. The record card should contain the name of every part found in an arrangement. Several types of cards are available, or they may be printed to order. Exact number of parts should be noted. Lost parts are noted on the

[1] More about this in a following article by Mr. Borg.

[2] Keystone Envelope Company, 427 Moyer St., Philadelphia, Penna.
[3] The United States Envelope Company, Springfield, Mass.

SORTING RACK



record cards. The library record card is the basis for ordering music. Record cards may be filed alphabetically by composer or alphabetically by title. The card should indicate the location of the music by drawer number.

Sorting Rack

A music sorting rack is important. The one illustrated in "Getting Results with School Bands," Prescott and Chidester, is satisfactory.[4] (Blue prints available.) It is suggested that each shelf be divided longitudinally into two equal parts by adding a ½" x ½" strip of wood. This doubles the capacity of the rack in handling band marches and other march sized numbers.

Folders

The type of folders used by band and orchestra members for rehearsals and concerts is important. Two types of concert music folders should be avoided—those with pockets at the bottom of one or both sides of the folder, which often tear the music, and those which provide no means of keeping the music in the folder. The safe folder is the one with a narrow flap at the bottom which folds over the music and holds it firmly in place when the folder is closed.

The director should explain to the players the desirability and value of having a good library. One director uses a rubber stamp, "Please Handle this Music with Care" to stress care in handling the music.

Mending Music

The mending of music should not be overlooked. If small tears are repaired immediately, it saves time in the end. Double sheets torn apart can be re-assembled by means of a special edging device[5] using ⅜" Scotch edging tape and not the more common Scotch cellulose tape. Edges of single sheets can also be reinforced with this machine. Dennison's Transparent Mending Tape, ⅝" or ¾" in width can be used to mend tears. Certain types of tape shrink, leaving a sticky surface. When applying mending tape, rub its surface until all air pockets have been eliminated.

The important thing to remember in the care of the music library is that all music should be checked and repaired after each use, and *before* it is returned to the library. This will prolong the useful life of the music.

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[4] A similar rack is also illustrated in *Music Library Manual*, M. L. Balliett, described in the "Instrumentalist's Bookshelf."

[5] The Scotch Edger—Minnesota Mining and Mfg. Company, St. Paul, Minn.

Modern Filing Systems

KELVIN MASSON
Canton, Mo.

EFFICIENCY in the administration of the instrumental library may be measured by the economical usage of the available time, talent, and money. As situations vary, library methods must vary. There are two library systems which differ widely. The choice of one or the other is entirely dependent upon the peculiarities of the situation into which a system is to be adapted.

The "Symphony" System

The strength of the first, or "symphony system," lies in its close check on every published part of a composition. It is adaptable to those teaching situations embodying a stability in instrumentation (present and future), and where there are not too many different organizations. We speak of the symphony system, specifically that of the St. Louis Symphony, as used by Mr. Elmer Glesner, librarian.

Here, filed music lies flat in numbered boxes. These boxes will hold from one to six compositions, depending upon the thickness of any one selection. The compositions are separated from each other in the box by means of individual filing folders. Each filing folder carries the name of the composer, the title, the publisher, and the number of parts therein.

An example of the way an envelope is marked to show the parts: "S-8-7-7-6-5-38," means "Score, 8 Violin I parts, 7 Violin II, 7 Viola, 6 Cello, 5 Contrabass, and 38 wind and percussion parts." The players' parts, other than the score, are individually numbered. In this example the Violin I parts are numbered consecutively from 1 through 8, the Violin II parts from 1 through 7, etc. All the wind and percussion parts are then arranged in the same order as that shown on the first page of the score, and numbered consecutively. The Flute I part is marked 1/38, Flute II would be 2/38, etc., so the bottom percussion part is 38/38.

How is a filed composition located? A mimeographed catalog is kept listing the compositions alphabetically by composer, and the number of the box in which a composition belongs.

When the conductor desires that a composition be distributed to the players, the librarian withdraws the composition from its file box and places the parts (as consecutively numbered, insofar as possible) in the desk folders of the players. These desk folders include on their label the instrument name and the desk of the instrument.

When a composition is collected from the players' folders, the numbered parts are again arranged consecutively in their filing folder, and the librarian consults his catalog to determine the box in which it belongs. If a part is missing, it can usually be traced to a single wind or percussion player (because each usually reads a

different part), or to two string players (because there are usually two players reading from the same part).

Bands, too, may enjoy the advantages of this symphony system by treating the Bb Clarinet parts as the string parts are treated in the orchestra: "S-3-4-3-0-21," meaning "Score, 3 Clarinet I parts (or equivalent), 4 Clarinet II parts, 3 Clarinet III, no Clarinet IV, and 21 other wind and percussion parts."

A Simpler System

Let's turn our attention to the directors and librarians who are responsible for several different types of performing groups. The solution to their problem is a second or alternative system as set forth in the *Selmer Music Library Manual*[1] by Melvin L. Balliett, distributed by the Paul A. Schmitt Music Co. Anyone interested in setting up a library system should have this book.

Strong points of the Balliett *Manual* are:

(1) The classification and identification of many kinds of music by means of a double number; (2) catalog pages in a looseleaf notebook are utilized to record compositions in consecutive numerical order—this idea enables the director or the librarian to scan quickly all the music that has been put into a particular classification; (3) but one card index is necessary—it arranges the music alphabetically by composer, and is both unavoidable and necessary because of the catalog set-up; and (4) the manual contains excellent drawings and descriptions of the necessary library furnishings, directions for trimming march-size music, a fine chart of instrument substitutions, and full particulars concerning the players' folders and the rehearsal folder cabinets.

[1]The Balliett *Manual* is described in The Instrumentalist's Bookshelf, P. 27 of this issue.

Form 1

TABLE OF CONTENTS—Instrumental Music

BAND, March-Size

1—Marches, Titles A—L
2—Marches, Titles M—Z
3—Miscellaneous Sheet Music
4—Methods & Collections
5—Pre-Band

BAND, Octavo-Size

6—Symphonies & Movements
7—Poems & Rhapsodies
8—Overtures & Operatic Preludes
9—Suites & Movements
10—Marches
11—Waltzes
12—Selections
13—Misc. Originals for Band
14—Misc. Transcriptions
15—Solos, Duets, etc. with Band Acc.
16—Methods & Collections
17—Pre-Band

BAND, Concert-Size

18—Symphonies & Movements
19—Poems & Rhapsodies
20—Overtures & Operatic Preludes
21—Suites & Movements
22—Marches
23—Waltzes
24—Selections
25—Misc. Originals for Band
26—Misc. Transcriptions
27—Solos, Duets, etc. with Band Acc.
28—Full Band Methods & Collections
29—Woodwind Methods
30—Brass Methods
31—Percussion Methods
32—Fingering Charts, etc.
33—Pre-Band
34—

ORCHESTRA, Octavo-Size

35—Symphonies & Movements
36—Poems & Rhapsodies
37—Overtures & Operatic Preludes
38—Suites & Movements
39—Marches
40—Waltzes
41—Selections
42—Misc. Originals for Orchestra
43—Misc. Transcriptions
44—Solos, Duets, etc. with Orch. Acc.
45—Methods & Collections

ORCHESTRA, Concert-Size

46—Symphonies & Movements
47—Poems & Rhapsodies
48—Overtures & Operatic Preludes
49—Suites & Movements
50—Marches
51—Waltzes
52—Selections
53—Misc. Originals for Orch.
54—Misc. Transcriptions
55—Solos, Duets, etc. with Orch. Acc.
56—Orchestra and Vocal (Orchestra parts only)
57—Full Orch. Methods & Collections
58—String Methods
59—Fingering Charts, etc.
60—Piano Methods

INSTRUMENTAL ENSEMBLES

61—Two-Part Bowed
62—Three-Part Bowed
63—Four-Part Bowed
64—Five-Part Bowed
65—Six Part Bowed
66—Woodwind with Strings
67—Two-Part Woodwind
68—Three-Part Woodwind
69—Four-Part Woodwind
70—Misc. Woodwind
71—Woodwind with Brass
72—Two-Part Brass
73—Three-Part Brass
74—Four-Part Brass
75—Five-Part Brass
76—Six-Part Brass
77—Miscellaneous Brass
78—Brass with Percussion
79—Percussion
80—Pianos Only
81—Harps Only
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INSTRUMENTAL SOLOS

83—Violin Solos
84—All Other String Solos
85—Flute and Piccolo Solos
86—All Clarinet Solos
87—All Other Woodwind Solos
88—Treble-Clef Brass Solos
89—Bass-Clef Brass Solos
90—Percussion Solos
91—Piano Solos
92—Harp Solos

Variations or simplifications of this system may be made by the individual director. For example, I suggest that the following items be omitted from those suggested in this manual: (1) The red-numbering of the individual published parts within a composition (the double-numbering in blue is a big job in itself); (2) the use of sign-out cards (a bottleneck—like bonds for instruments, of but psychological value); (3) the inventory of parts of a composition, as recorded on the catalog page and the index card (most of us take somewhat the same attitude toward the library that we do toward a bottle of valve oil; it is important that we have valve oil, but it is not important that we keep a running inventory of the number of drops in the bottle).

We may now set up our alternative library system by beginning with a standard looseleaf notebook, one containing three large rings. This notebook will be needed to hold certain of the necessary forms.

Form 1 (see illustration) is the first page in the notebook. It is 8½ x 11. This form serves as a table of contents for all instrumental music. A similar list is given in the Balliett manual, and the reader may use either one, or he may make up one of his own. (Some may also desire to set up additional classifications for vocal music and recordings).

Form 2 in the notebook is also 8½ x 11 in size (see illustration). A quantity of these forms is necessary to list the publications in the library. As new music is received, it is assigned a double number. The first number indicates its classification according to Form 1; the second is a serial number

—selections are numbered successively in the order in which they are cataloged. For instance, Sousa's "Manhattan Beach" could be 2-1, his "Thunderer" 2-2, etc. These numbers are recorded in order down the first column of Form 2, but publications in different classifications should not appear on the same page of the form (to provide for growth of the library). Forms 2 are mounted in consecutive numerical order in the notebook.

Form 3 is on a 3 x 5 card. It carries much the same information as did Form 2, but it is always kept in a card file box. This box should contain separation cards so that the Forms 3 may be grouped into the various categories shown at the bottom of that form. Within each category the cards are arranged alphabetically by composer.

What if the publication contains two compositions? The answer is to give the publication the same number, but list each composition separately on Form 2 and on a separate Form 3.

Our next operation is that of filing the music itself. This processing takes place in the same way recommended in the Balliett manual:

(a) Each publication newly received is checked against the purchase order.

(b) Each part of the publication is stamped with the school name, in red. March-size music is trimmed on a paper-cutter to a size of 5 x 6¾.

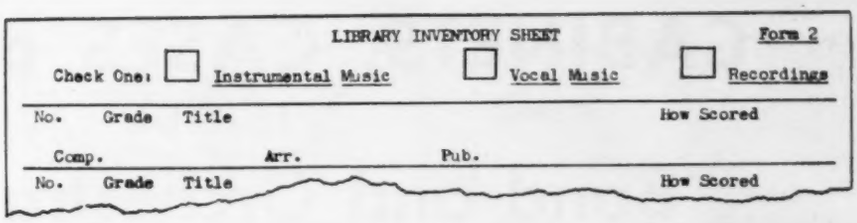
(c) Each sheet of the publication is stamped with its assigned double number, in blue.

(d) The filing envelope is stamped with the school name and the double number.

(e) The filing envelope is placed in steel filing cabinets, in the same order as the listing in the notebook. If some parts are too large for the envelope, they may be placed right behind the envelope in the cabinet.

Form 4, 8½ x 11, is mounted in the rear of the notebook. The design of this form makes possible the consignment of compositions to various organizations. For instance, if 62 parts of a band collection numbered 4-28 were distributed to the marching band, the form would show "4-28, 62, blank, Marching, Librarian."

After all the forms have been put in place, the notebook should be index-tabbed for the convenience of the director and his librarians.



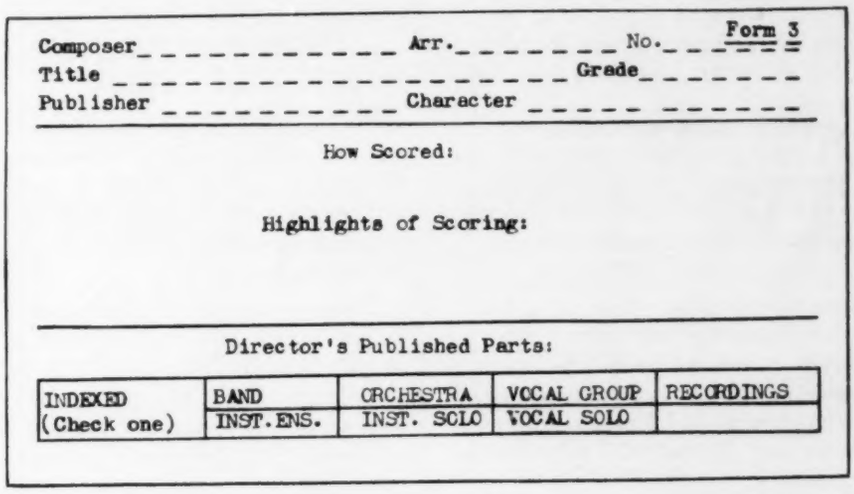
LIBRARY INVENTORY SHEET — Form 2

Check One: ☐ Instrumental Music ☐ Vocal Music ☐ Recordings

No. Grade Title How Scored

Comp. Arr. Pub.

No. Grade Title How Scored



Form 3

Composer _____ Arr. _____ No. _____

Title _____ Grade _____

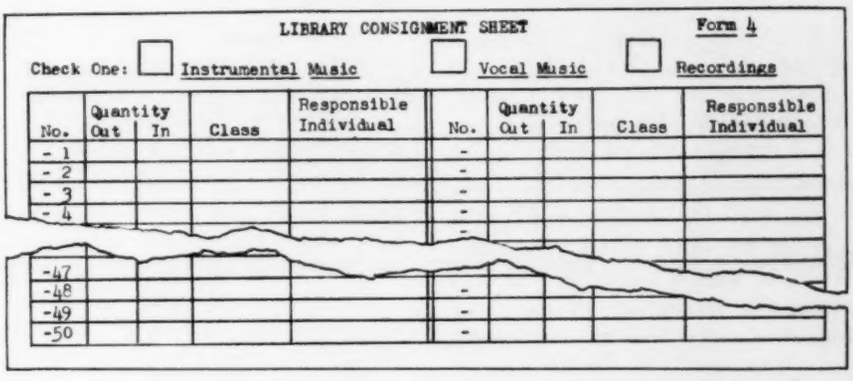
Publisher _____ Character _____

How Scored:

Highlights of Scoring:

Director's Published Parts:

INDEXED (Check one)	BAND	ORCHESTRA	VOCAL GROUP	RECORDINGS
	INST. ENS.	INST. SOLO	VOCAL SOLO	



LIBRARY CONSIGNMENT SHEET — Form 4

Check One: ☐ Instrumental Music ☐ Vocal Music ☐ Recordings

No.	Quantity Out	Quantity In	Class	Responsible Individual	No.	Quantity Out	Quantity In	Class	Responsible Individual
- 1					-				
- 2					-				
- 3					-				
- 4					-				
-47					-				
-48					-				
-49					-				
-50					-				

A current record of assigned folders may be adapted to the Skipworth *Band-Orchestra Administration Cards,* published by W. G. Skipworth, Kosciusko, Miss. A lost folder may be found by consulting these cards, and by checking on the contents of other folders in the same instrument section.

EDITOR'S NOTE: We sent the preceding article to Mel Balliett for comment. He replied with a few well chosen words:

"Because the music library is probably the second most important item in the music teachers' kit of tools, it is always desirous to have additional information on this subject from as many people and as many sources as possible. Obviously, the more investigation and discussion of this subject, the more ideas the individual band and orchestra director will find that he can embody in his own music library.

"Each school and directors' problem differs from that found in any other situation. Therefore, it is necessary in ninety-five percent of the cases for each director to use ideas from lectures, articles and books which he can fit into his own particular situation."

SUBSIDIZE MUSIC

"The Chicago Public Library is a municipal corporation. The Art Institute receives a large subsidy; the Chicago Natural History Museum, likewise. If it is proper to pay for stuffing of animals in the latter case, perhaps paying for the feeding of musicians and singers would not be out of place." —Mr. W. Saltiel in the *Musical Courier,* November, 1948.

• • •

BOOK ABOUT JAZZ

"Inside Be Bop," hailed as the first comprehensive book on the new jazz style, is to be published by J. J. Robbins & Sons, Inc., early this year. In three sections, it will tell of the development of Be Bop, analyze the music with examples, and supply a reference index of the outstanding figures and recordings in the field.

CABINETS, CASES and FILES for the Band and Orchestra Library

EARL R. BORG

A GOOD music library requires not only good methods of filing, but also adequate space and equipment. Any lack of space affects the choice of equipment as well as methods used.

Directors with large libraries should have a work room where the music is easily accessible; and sorting racks or tables where parts can be studied, marked, distributed, repaired or refiled with efficiency and dispatch. This extra room may do duty also as a practice room.

Shelves and Cabinets

When a separate room is not available for the music library, shelves and cabinets are the next best solution. Wooden shelves, bookcases and steel files stand against the wall and occupy a minimum of floor space.

The Rockafile (trade name) is suitable for the small library. Extending along the wall, it opens sidewise on a rocker type mechanism. Wood shelving, constructed by the school shop, appeals to those with limited budgets. Its chief deficiency is its inflexibility and immovability. Shelf-heights cannot be altered. Music will gather dust unless doors are provided and well fitted.

Prefabricated shelving, available in most localities, is an alternative to the inflexibility of built-up cases. The separate units can be dismantled and moved and shelf heights adjusted. A still better solution, but generally more expensive, is the bookcase or cabinet with adjustable shelves. Most metal filing cabinets have adjustable shelves.

Files

Most directors prefer files with sliding drawers, because of their superior accessibility and better protection to contents. These files come in various sizes and are classified also according to the heaviness of the steel used, internal construction, and type of supporting mechanism for the opening drawers. A good quality of material and construction is advisable because music is relatively heavy. Money may be saved by the elimination of locks and the judicious choice of color and finish. Large dealers often have used equipment for sale.

The usual sizes of the sliding drawer file are (1) "letter" size, for music up to 9 by 12 inches, (2) "legal" size, up to 11 x 14½, and (3) the "jumbo" size, which may be used for the largest of music. The last never has more than three drawers, while the other two may have up to four.

Of the various types of files, the Rockafile has been mentioned as a cabinet which can be used in the smallest of libraries. The Superfile has a drawer with a hinged front, affording easier access to contents and making titles easier to read. An inexpensive drawer file is the transfer case, which is of rough construction, but will serve for a file. Its chief deficiency is the lack of a mechanism to hold the music in place.

The ideal method of storing music would provide for the sheets to lie flat when stored, but be upright for easy access. Such a file has not yet been produced.

Oversize Music and Books

Some foreign and other oversize editions are a source of trouble. It is best, before attempting to file these, to remove the excess margins with a paper cutter. This not only permits filing by normal methods, but also prolongs the life of the music.

Thick albums, instruction books, etc., should be filed with stiff pieces of cardboard inserted between parts, and bound securely with twine. This procedure is also advisable when the books are to be stored indefinitely.

A safety problem arises when heavily packed upper drawers of files are opened wide, making the cabinet top-heavy. Solution: remove upper drawers of adjacent cases, drill holes, and bolt the cases together so that they will stabilize each other's weight.

Sorting Rack

Aside from storage facilities, other necessities include a sorting rack with tilted shelves. This provides the librarian with a place where he can efficiently sort or distribute music, and the director with a place where he can spread out parts for study.

Folio Cabinet

There should be a folio cabinet with pigeon holes large enough to contain the folios for each stand. It should be provided with wheels to facilitate moving it about for collecting or distributing music or moving it from room to room, or to distant points for concerts and parades. Doors with locks may be a feature, to eliminate unauthorized handling of music.

Another type of cabinet is that which is *built in* between the rehearsal room and the library, with doors opening into both rooms.

Mending and Reproducing

Hinging all new music is economically wise. It prolongs the life of the paper and prevents the loss of parts. Automatic hinging machines are on the market.

A reproducing machine either of the photostatic or duplicating type is an ex-

cellent investment. Its uses include reproducing parts of original compositions and arrangements, instructions to players, tests, and library and other clerical and administrative forms.

Phonograph Records

For storing records and recordings the pigeonhole type of shelf of a size suitable for albums as well as records is very practical. (See "File for Records," The INSTRUMENTALIST, November-December, 1948, p. 40.) Records not in albums should be filed in square envelopes, or on shelves with a guard or upward slope to prevent rolling. Records should be filed vertically, not flat.

For the transporting of records from place to place, excellent protective carrying cases are available on the market.

EDITOR'S NOTE: Regardless of what variations in filing music one follows, it is desirable to know where certain materials are available. Though various files are available in many communities, other localities either have no such equipment or only a limited selection. As one excellent and reliable source, we recommend the Office Furniture Clearing House. (They are reliable and have a large assortment of new and used filing equipment.) Please see inside front cover.

For a complete system of filing envelopes, forms, and cards (instrumental and vocal), we know that the following two concerns have an excellent assortment:

Paul A. Schmitt Music Co., 88 South Tenth St., Minneapolis 2, Minn.

Southern Music Co., Box 358, San Antonio 6, Texas.

We have not purposely omitted any publisher of these materials, but if there are others who have a good assortment of these music filing supplies, we will be glad to know of them.

MUSIC LIBRARY PROBLEMS AND METHODS BIBLIOGRAPHY

BALLIETT, MELVIN L. *Selmer Music Library Manual*. Minneapolis: Paul A. Schmitt Music Co., 1940.

NORMANN, THEODORE F. *Instrumental Music in the Public Schools*. Philadelphia: Oliver Ditson Co., 1941. IV The Organization of Instrumental Music in the Secondary School, 97-111 Records and Forms.

PRESCOTT, GERALD P., and CHIDESTER, LAWRENCE W. *Getting Results with School Bands*. New York: Carl Fischer, Inc., and Minneapolis: Paul A. Schmitt Co., 1938. XIV Administration of the Band Library, XVIII Building the Band Library.

WARD, SYLVAN D., *The Instrumental Director's Handbook*. Chicago: Rubank, Inc., 1940. IX Filing Music, Its Maintenance and Distribution.

Please see "The Instrumentalist's Bookshelf" in this issue for additional information concerning these books, including cost of purchase.

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Andante from Concerto in D Minor (Molique) ed. Quinto E. Maganini (W1336) .65
Allegretto, Benjamin Godard (W45) .60
Mélodie, Dance of the Blessed Spirits from "Orpheus" (Gluck) arr. W. Barge (with string quartet ad lib.) (W57) .75
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Rondino, Bruno Labate (W1589) .60

Difficult:
Night Soliloquy, Kent Kennan 1.00
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Scherzo, Op. 34, No. 2 (Widor) ed. Quinto E. Maganini (W1341) .75

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STRING clinic

TUNING the STRING CHOIR

RALPH E. RUSH
University of Southern California

IT is taken for granted that anyone who attempts to play in the string choir has been tested for hearing ability and a discriminating sense of pitch. The mechanics of manipulating the individual instruments require that the four separate strings be carefully tuned before playing starts. It is possible to play a wind instrument without centering much attention upon tuning, and the key board instruments present no problem of tuning to the performer (only the professional tuner needs to concentrate on this, or does he?).

A performer on any of the family of strings must become very pitch conscious before any good playing can be done. And the "tune up" marks the first step. Hence the problem of tuning strings can never be skipped. The fact that everyone seems to know this sometimes causes teachers to overlook its importance. The problem is so close to us that we may seem to pass it over quickly.

This fall, the writer has held two string clinics and in both more time was spent on tuning than in any other phase of the clinic. Both teachers and pupils wanted to ask questions and find out more about how to tune correctly. To one who has spent a great deal of time in the training of young string players, it seems almost impossible that teachers should minimize the importance of requiring each individual player to learn to tune his own instrument early in his career. How can young players develop any confidence or ability to discriminate carefully between pitches as long as they are not expected to tune their own instruments? Yet in both of these clinics it was observed that high school students, who had played the strings longer than a year in every case, took their places and then waited for their teacher to tune the instruments. Such practice seems quite common whenever a good violinist is the teacher. Apparently the teacher's superior ability to tune and the lack of time in the school period both justify this procedure. But is it fair to the pupils?

Even if time is precious and the teacher has a highly trained ear and can tune more quickly and accurately, how long can this first basic step to the musical part of string playing be omitted from the player's experience without handicapping the student? What if a peg slips as he is playing? How can he tune at home for individual practice? Who will tune for him when the teacher is not at hand? These questions indicate just how necessary it is that individuals learn to tune their own instruments. The only fair procedure is to *teach each performer to tune his own four strings before he is admitted to the performing group.*

When to Learn

Exactly when to teach young players to tune depends naturally upon the age level and the grade of advancement. It would be foolish to argue that children of fourth and fifth grade level should not be allowed to play the violin because they could not do their own tuning. For youngsters of a tender age, without adequate physical strength and development in hearing, it is quite natural that the teacher should attend to this matter. During this period, the chief objective should be to create interest and enthusiasm for playing and any short cut that will lead more directly to this achievement is certainly correct. Until a students' sense of tone location and pitch is fairly well grounded, help is expected from the teacher. Yet each trial by the pupil should help him detect the slightest digression from the true tone and gradually he should master this difficult feature of string playing. As soon as students can play just a little and their interest is aroused, then is the time to start helping them learn to tune for themselves. If pupils start to play strings at the junior high school level, they should be expected to attempt to tune for themselves after the first few weeks of playing and for those who start at the high school level, tuning should be expected from the very beginning.

The writer has seen literally hundreds of youngsters come from the elementary school orchestras into junior high school who were not able to tune for themselves. This first step became a necessity before those students could be admitted to the performing group. Many Friday afternoons at 3:30 the writer has seen a room literally filled with seventh grade violinists taking the first step. As each student presented his instrument for a check up, after he had presumably tuned it, he was asked, "Is your "A" correct?" (The tuning bell had been sounded and his "A" would be played). Then the "D" and "G" and "E" strings in turn would be handled in like fashion. After the student has answered the questions about pitch for each separate string and he had convinced the teacher that he was hearing correctly, the pegs would be loosened and the instrument would be handed back to the pupil with the request, "Do it again!" It is important, even though tedious, that the student, *not the teacher,* answer the questions of correct pitch. The teacher should only verify, not tell the pupil, the answer.

After several repetitions of this tuning act, students who prove that they can both quickly and accurately tune are given permission to enroll in orchestra. Any normal student, who has no hearing defects, should be able to develop the ability to tune a stringed instrument without aid by the time he has reached or has completed the seventh grade level in school. The

most important factor at this stage of development is that he has a real desire to learn to tune. As long as the teacher will do it for him, why should he bother? If it is a requirement for admission to a performing group, and this group is good, and he wants to become a member, then the problem is very simple. Regardless of the difficulty, most humans still do what they want to do most.

How to Tune

Stringed instruments should be at room temperature before final tuning can be completed—if too cold or too hot, some adjustments will be necessary after they have become acclimated to the room temperature. A procedure for tuning strings collectively becomes the next problem after individuals can tune separately. For intermediate and advanced orchestras:

Ask the group to first sing or hum a pitch that seems to them the correct "A." If this has never been done before, you may be surprised at how many players will give you the correct pitch without realizing that they have this sense already developed through years of playing. After the group has sung an "A," then it should be checked with an "A" bell, piano, oboe, clarinet, or some accepted standard of concert "A" (440).

For many years it was this writer's privilege to work with both junior and senior high school string players who always showed a great eagerness to see if they could agree on an "A" before the bell was sounded. After verification, and all players were humming the correct note, then bows were placed on the "A" string at the tip and strings were softly tuned with a slow steady "up bow." By playing very quietly each player could match his string with the pitch he was humming (and hearing inwardly). When he was sure that his "A" was tuned correctly, his bow would stop and others would be given an even better chance to check for themselves. This one courtesy of tuning softly and giving everyone a chance to hear is very important. When all bows have stopped then all "A"s have been tuned and are ready for a re-check. Any individual may be asked to sound his "A" separately so that all can pass judgment. It only takes a few re-checks to convince everyone that careful accurate tuning is "a must."

The second step is to tune the "D" string, and a similar pattern is followed. (1) Sing a "D." (2) Sound the standard "A" to check. This time it will be a perfect fifth that should be heard. Use any method you choose for teaching the interval of a fifth. The tune "Twinkle Twinkle Little Star" will do, or the syllables "do-sol" can be used. Students soon learn to sing the fifths easily. There is hardly ever any group that doesn't have at least one student who can do it from the very first. (3) Tune the "D" strings, starting "at the top," *up bow,* and softly. (4) Bows stop as soon as student is satisfied his pitch has been matched by his string. (5) Everyone ready for a re-check when all bows have stopped. It is always a good practice to ask the entire string choir to play on both "A" and "D" strings as a final check in these two strings, and it also helps develop the feeling for the perfect fifth in their listening.

Third, the "G" string should be tuned following the same steps and finishing with the bow playing on both the "G" and "D" together. Next the cellos and violas tune their "C" strings following the exact steps that were used before. And finally the violins and basses tune their "E" string following the same pattern. This may seem to be rather long and tedious, and one may wonder if students would not soon become bored with such practice; but be assured that if your students are really anxious to play in tune, they will welcome such a careful procedure of tuning the "open strings."

Tuning Basses

When tuning double basses, even though they are tuned in fourths, the singing of fifths can be followed since the inverted fifth tunes the strings only in a different order. As soon as young bass players are able, they should learn to use the first harmonic and tune "at the octave," and later learn to use the second and third harmonic on adjacent strings using the first-fourth fingers to produce a unison tone. This is carefully explained in the bass book of "Strings From The Start."

Early in the school year this tuning procedure may take up considerable time, but as soon as the routine is learned and habits of careful listening and courtesy for the other fellow have become a habit, it will take less and less time. In an orchestra with as many as fifty or even seventy strings, we used to allow not more than three minutes for the entire tuning process, once it was well understood by all players. Any number of strings can tune, and equally well, since the principle of playing softly "at the tip" permits each student to actually hear and adjust his own strings while others are doing the same thing. It can become a fascinating procedure to see who can finish first and still be absolutely accurate in the re-check. Early in the year many re-checks are necessary, but as the semester rolls along, less and less time will be needed for this.

(Continued on next page)

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The practice of plucking strings for tuning should be eliminated as early as possible in orchestral playing. Plucking the string very often does not produce the most correct pitch, whereas by drawing a slow, light up bow one can always hear the correct pitch of each string. Students will soon learn to hold their instruments correctly so that they can adjust the tautness of each string while the bow is being drawn from the tip to the frog.

Professional Style

Recently it has been my pleasure to hear the magnificent Hungarian String Quartet. Several times during the program, between movements, the cellist, violist or second violinist would ask for a check up on tuning. It was always so natural to see the first violinist give each of these performers his "A," almost in pantomine, so softly would they pass the pitch back and forth. The tip of the bow was used in every case and scarcely any audible sound would be made. If young players could only see such an object lesson as these great artists use constantly in their playing, what a difference it would make in their attitude toward tuning. To such fine artists the importance of accurate and quick tuning has become a vital factor, it is all a part of their business. It is to be noted also that these men had tuners in *each* of their four strings much like the tuner that is found in the metal "E" of most violins. Perhaps more attention to this kind of equipment would help young players reach higher standards of accurate tuning.

The attitude towards careful, accurate, and rapid tuning of a "string-minded" performer is always a joy to behold, but we teachers must not forget that such attitudes do not just happen. They are the result of much patient and careful encouragement of such ideals over a long tedious period during which students must find out for themselves how to form habits of careful tuning.

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1. Begin your article *half way down* the first page. Leave margins of 1 to 1½ inches all around on other pages.

2. Use 8½ x 11 paper, double space, and *triple* space between paragraphs. Write on one side only.

3. Place the title of article and your name on each page. Number the pages. Write "more" at the bottom of each page, and "30," or end mark, at the conclusion.

4. Make your article functional and factual, not philosophical. Be as brief as possible. Write first as though you were going to send by telegraph, paying for each word; then add just enough to make it read smoothly. Most articles are too long and wordy.

5. Be accurate and specific. Check and double check accuracy and spelling of names, places, dates, titles of compositions, composers, publishers, and other sources. News items should give the who, what, where, when, and why of events, and should be condensed. Many details of local interest cannot be published in a national magazine.

6. Include pictures, diagrams, drawings, or other illustrative material which will add value to your contribution.

7. Mail your article flat, or folded only *once*, in a large envelope. If you wish it returned, enclose a self-addressed, stamped envelope. Keep a duplicate copy.

8. Your name and address and all pertinent information concerning photographs and other illustrative material should be attached to *each* picture or enclosure. Do not write on photographs. Type the information on separate paper and attach to a back edge of each picture by applying adhesive to the edge of the paper. Rubber cement is best for this purpose.

9. If you are "unaccustomed" to writing, request an English teacher or other skilled person to go over your article and make suggestions for improvement in language, punctuation, general composition and presentation.

10. Write a short letter to the editor, stating that your article is original and unpublished. Enclose a photo of yourself and a brief autobiography. Do not send carbon copies. Send your article to only *one* magazine. (News reports may be sent to more than one magazine. If you send a news item or photo to only one magazine, you may write the word "exclusive" on the item or photo.)

Most magazines cannot give an immediate answer as to the usability of your material. This is not necessarily a reflection on its merit.

"A" STILL CHANGING

The pitch of A-444 has been adopted by the Boston Symphony Orchestra instead of 440 for increased brilliancy. (One proof of the constantly changing basic pitch through the years is the varying length of organ pipes in older European churches. See last issue, p. 29).

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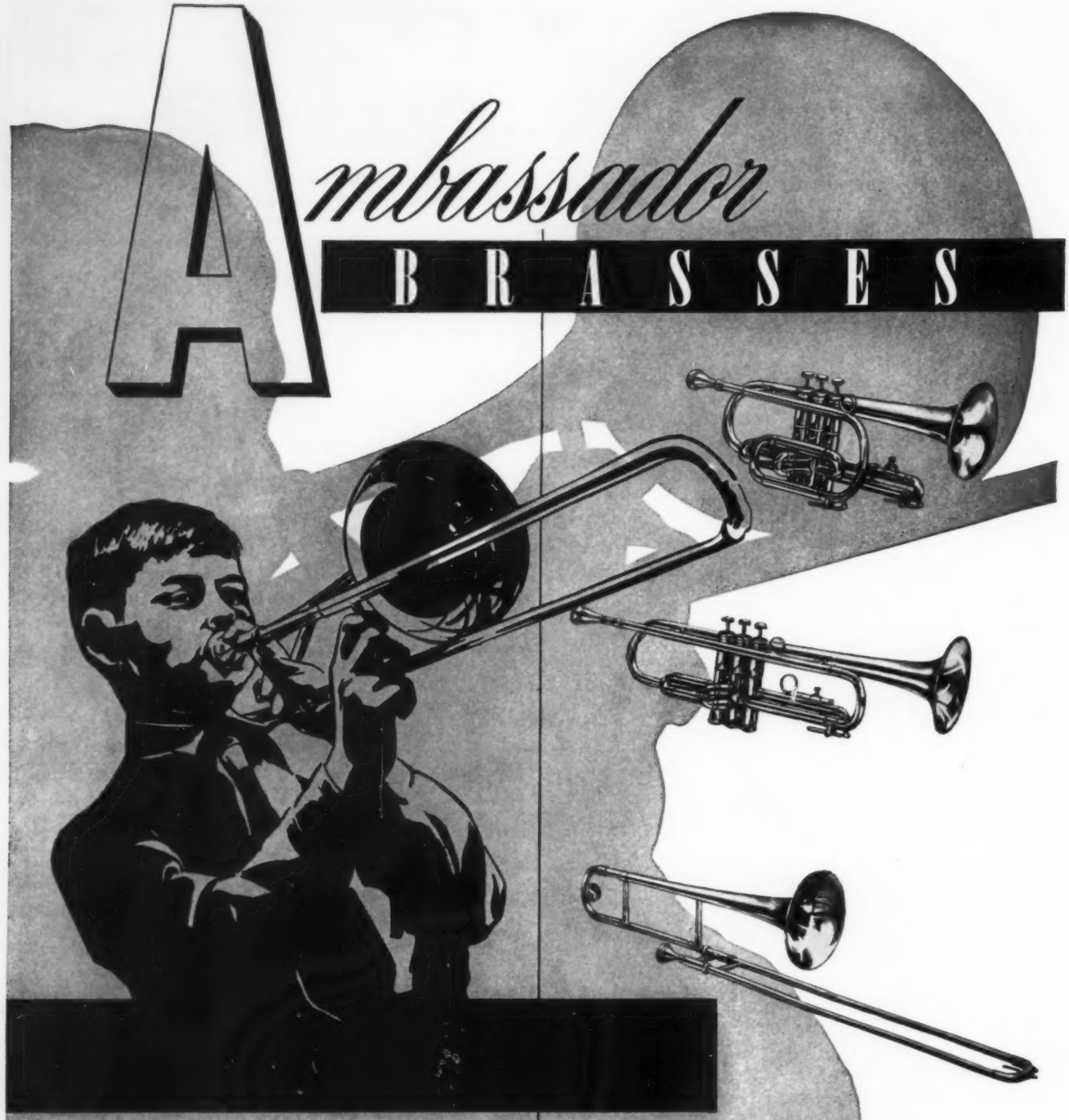

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Posture and Breathing

Correct breathing can only be achieved in conjunction with good posture while playing the instrument. This requires that the body be erect with the chest well arched so that the head and spinal column form a continuous vertical line. The body must be in a relaxed but easily erect position, with the arms held away from the side of the body.

Correct breathing should involve expansion of the lower chest area during inhalation. This expansion should be apparent in the entire circumference of the lower chest (front, side, and back). During exhalation, the lower chest expansion should be maintained until the depletion of the breath supply produces a natural, gradual deflation of this area. This is necessary in order to allow the diaphragm complete control of the breath during exhalation.

The gradual upward movement of the diaphragm during exhalation forms the foundation and control for tone at all times. The required wind pressure and quantity of breath are determined by the dynamic level and the register of the instrument which is being employed. Under best conditions, this variation in the speed of the breath is slight.

Nasal Inhalation

Normally, it is best to inhale through the corners of the mouth. This should be done with the least possible disturbance to the embouchure. Inhalation through the nostrils may be desirable in instances such as the following: an extended passage in the upper register wherein inhalation through the mouth may disturb the embouchure position to the extent that the attack which follows will be uncertain. Nasal inhalation may also be suggested to avoid an extreme stretched position of the lips which frequently accompanies breathing through the mouth.

The principles of correct breath support can be taught in a very short time, but breath control can only be developed over a period of time through conscientious study and practice. Tone production on the brass instruments does not require the breath to pass through the instrument under tremendous pressure except in the higher register and at the loudest dynamic level. The most efficient tone production results from the balanced coordination of breath and embouchure.

Embouchure

The term "embouchure" is used with reference to the muscle setting (position) of the lips and facial muscles used when playing. The placement of the mouthpiece on the lips is often included under the term "embouchure."

(a) Point the chin downward with the lower jaw in the position which attains a normal occlusion of the upper and lower front teeth (i.e., move the lower jaw either forward or backward so that the upper and lower front teeth can be closed with the cutting edges together.)

(b) With the jaw in this position, the teeth are slightly parted, with the throat, jaw, and chin muscles relaxed.

(c) The red part of the lips should be turned slightly inward with the lip muscles firm but not stretched or squeezed together. The lip muscles should be contracted toward the center of the mouth.

Mouthpiece Placement

Individual differences require each player to determine the exact position of the mouthpiece on the lips which produces best results. However, it is recommended that the beginning student place the mouthpiece lightly on the center of the lips with an equal amount of the mouthpiece on the upper and lower lip. Those students who are unable to achieve satisfactory results with this position because of irregularity of the front teeth or due to unusual lip formation, should vary the mouthpiece position so as to produce the most satisfactory results.

In general, players on the cornet and trumpet play with slightly more mouthpiece on the lower lip. Players on French horn, mellophone, baritone, trombone, and tuba are usually inclined to attain better results by placing more of the mouthpiece on the upper lip.

Articulation

Fundamentally, the function of the tongue in articulation is to serve as a

valve which releases the breath and allows it to pass between the lips causing them to vibrate. The vibrations thus created are amplified and reenforced by the instrument which acts as a resonator.

The basic problems of articulation involve the development of *control* and *coordination* of the tongue in conjunction with the breath, the embouchure, and the fingers. The ultimate mastery of this phase of technique will require a considerable period of time during which the endurance and flexibility of the tongue muscle must be developed until the action of the tongue becomes an effortless and almost automatic response, functioning in coordination with the breath and embouchure.

Although physical characteristics of individuals vary considerably with regard to the shape and size of the tongue in relation to the oral cavity, the control of articulation is primarily dependent upon the following: (a) The position of the tongue before the attack, (b) The distance and direction of the tongue movement in releasing the breath, (c) The speed of the tongue action as the breath is released, (d) The position of the tongue during the duration of the tone.

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The basic type of attack employs the use of the syllables "tah" or "too". The first step in developing the necessary accuracy and control of the tongue for the basic style of articulation demands that emphasis be given to acquiring the ability to produce the attack consistently in the same way. The release of the breath by the tongue must be achieved by a quick, definite movement which withdraws the tongue from the contact behind the upper teeth and allows the immediate flow of breath to produce and sustain a firm, clear tone.

The problem of attaining relaxation of the muscles of the throat and at the base of the tongue constitutes one of the most serious obstacles to tone production for a large percentage of players on brass instruments. Although the use of the syllables "tah" and "too" are usually most satisfactory for the middle register of the brass instruments, the various registers in the range of each instrument normally respond with best results with the gradual change from the broad vowel sounds in the low range to the bright vowel sounds in the high register. The syllables are applied to the different registers as follows: "taw" (as in tall) or "toe" for the extreme low register; "tah" (as in top) or "two" (as in two) for the middle register; "tuh" (as in tun) or "tih" (as in tin) for the upper register; "tee" (as in tea) for the extreme high register.

The legato style of articulation employs the use of the consonant "D" instead of "T" to precede the vowel sounds indicated in the previous paragraph. The softer sound of the "D" aids in controlling the release of the breath so that a legato effect is achieved. Artistic performance on brass instruments demands the control of many minute gradations and shadings of emphasis in articulation. Thus the speed of the tongue action in releasing the breath, the wind pressure and the quantity of breath which follows must be well coordinated.

In all of these articulations the tip of the tongue is curved downward and the movement of the tongue should be confined to the forward part of the tongue in so far as possible in order to develop maximum flexibility and control. The action of the tongue is actually a withdrawing from the point of contact behind the upper teeth and moving slightly away from the teeth and *down* toward the floor of the mouth.

Tongue Placement

The physical characteristics of the individual must be considered to determine the exact point or points at which the tongue contacts the upper teeth. Students having a broad tongue surface will often find it is necessary to curve the end of the tongue downward so that the actual contact of the tongue with the upper teeth is made by the upper side of the tongue just above its tip. A student whose tongue is narrow and short in comparison to the size and shape of the oral cavity may find it necessary to use the very tip of the tongue behind the upper teeth. Normally, the best results are obtained when the tip of the tongue is near the lower edge of the upper teeth when playing in the middle register and gradually moves upward toward the gum line as the brighter vowel sounds are employed for the higher register. The use of the very broad vowel sounds "Taw" and "Toe" are often more satisfactory for the larger mouthpiece brass instruments, and frequently the tongue may touch the inner part of the upper lip in playing in the low register on these instruments.

The difficulties encountered in developing control of a definite clear attack on the brass instruments can usually be attributed to the following errors in articulation: excessive movement of the tongue; lack of adequate breath support following the attack; and placing the tongue too far forward so that it interferes with the vibration of the lips.

DeSABATA HAILED AT PITTSBURGH

The Pittsburgh Symphony Orchestra recently made national headlines in music columns with the presentation of Victor de Sabata as guest conductor for four concerts (the orchestra has been conductorless since Fritz Reiner's abrupt resignation last spring).

De Sabata has been conductor of La Scala Opera at Milan, Italy, for the past nineteen years and one of the few conductors of the Wagnerian operas at Bayreuth. He conducted the Vienna, Berlin, London and other orchestras and has been claimed as comparable with Toscanini.

The Pittsburgh Orchestra was founded in 1896 and existed until 1910. In 1927 it was reorganzied with Elias Breeskin as conductor. In 1937 the orchestra became known as a major symphonic organization under Otto Klemperer, from Los Angeles, as conductor. He was followed by Fritz Reiner as permanent conductor from 1938 until the spring of 1948. Reiner was formerly conductor of the Cincinnati Orchestra and at one time shared the baton of the Philadelphia Orchestra with Toscanini, Stokowski, and Molinari.

NSBOVA RELEASES NEW ENSEMBLE LIST

The Instrumental Ensembles Committee of the National School Band, Orchestra, and Vocal Association has released a comprehensive list of numbers suitable "not only for contest, but for public performance and home enjoyment as well as for the development of real musicianship."

The booklet contains forty pages with some 1,400 titles for woodwind, brass, string-wind, and brass choir. Selections are graded from I to VI. Grades III-V are on the senior high school level, while a VI indicates advanced college, professional and artist repertory.

New classifications emphasized are various duet combinations, the string-wind ensemble, and large instrumentations for chamber groups and choirs. String ensembles which are commercially recorded are indicated by an asterisk, according to the foreward, and it is recommended that performers play their own parts with such recordings. The brass choir list draws heavily upon the "golden age" when *tower musicians* vied with burgermeisters for prestige and public favor.

Although numbers have been selected from the best writings of the last five centuries, works published well into 1948 have been included. Almost all numbers listed are published in the United States and are available with full scores.

The painstaking job of assembling and grading the list represents the work of a committee of twenty-seven, including teachers from the junior high to the conservatory level, as well as symphony and opera orchestra players. Irving Tallmadge, Proviso High School, Maywood, Illinois, is chairman of the committee.

The list may be secured from the National School Band, Orchestra, and Vocal Association, 64 East Jackson Boulevard, Chicago 4, for $1.00.

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Also included is a choice selection of modern-styled arrangements for all-around usage, such as AY, AY MY EYE Samba Rhapsody on Cielito Lindo—TA-RA-RA BOOM-DER-E With Waltz and Swing Choruses—RAINBOWS IN REVIEW March Paraphrase on Chopin's Fantasie-Impromptu—SKIP TO MY LOU All Around the World—SHOW BOAT SOUVENIRS Gay Nineties Waltz—and BRASS BAND BOOGIE Introducing Annie Laurie. A really great new folio for parade and display, concert and assembly, playable by any band beyond the beginning level.

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MARCH-MASTERS Folio for Band

by James A. Scott

Contains sixteen renowned marches in stirring new settings, all well within the technical limitations of average school instrumentalists. Based upon famous marches from the standard repertoire, the contents includes SEMPER FIDELIS March, Sousa — WASHINGTON POST March, Sousa — AMERICAN PATROL March, Meacham — MARCH GLORIA, Losey—JOYCE'S 71ST REGIMENT March, Boyer—HIGH SCHOOL CADETS March, Sousa—COLLEGE LIFE March, Frantzen —SALUATION March, Seitz—SECOND CONNECTICUT March, Reeves — BAY STATE March, Burrell—'A FRANGESA! March, Costa—THE THUNDERER March, Sousa—STEEL KING March, St. Clair—FATHER OF VICTORY March, Ganne—and others.

Arrangements are colorful and solid throughout and have been scored with the needs of the marching band in constant view. The instrumentation is full and complete, including parts for Horns in F, Bell Lyra, and Tympani. Clarinet parts have been written in practical ranges, with extremely high tones eliminated, and with the upper register always approached in easy-to-play intervals. Cornets are likewise scored entirely in their intermediate range, and only essential and non-confusing cues have been incorporated into the lead part. An ideal march folio for second and third year bands!

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We Took Our Band to Summer Camp

How to do a month's work in one week

WILSON D. LeVAN
Piqua, Ohio

Did you ever wish that you might have one hundred percent band attendance for five hours daily, for at least a week? This dream came true when we took our band to a summer camp. Perhaps the idea is not original with us; but we tried it without knowledge of its having been done. The results were most gratifying.

If you wish to make your next football season's band shows easier to perform, and you would like to give your band a week of recreation that they will never forget, start planning now for a camp next summer or fall. Most camps close the week before school starts and you will find the YMCA, YWCA, or Scout Council quite willing to cooperate in putting their grounds at your disposal. As a band director you will be many times repaid for your efforts.

Our morning rehearsals were held on a well lined football field and most of the marching was done with instruments. Each member had a copy of the "School of The Piqua Bandsman" and had at least a theoretical idea of facings and other basic drill movements. Each member had memorized ten numbers that included school songs, so the stress was placed first on proper marching. During the first two days much of the marching was done with each section leader taking a group in order to make more personal attention possible.

Wilson LeVan and his band inaugurate their own summer camp. As a motivating force, the band camp probably has no equal. Try it.

Typical Days Schedule

7:15	Reveille
7:45	Assembly, Flag raising
8:00	Breakfast
8:30	Cabin clean-up
9:00	Drill
11:00	Swimming
12:30	Lunch
1:00	Free Period
2:00	Organized Athletics
3:00	Sectional Rehearsal
4:00	Full Band Rehearsal
5:00	Swimming and Boating
6:15	Dinner
7:00	Drill
8:15	Campfire Programs
10:30	Taps

The afternoon sectional rehearsals were at scattered points on the camp grounds, with each group carrying folding chairs to some shady spot where they wouldn't be disturbed by another section.

At four o'clock all of the sections came together with the sectional leaders still helping the weaker members of their groups. During the afternoon rehearsals we gave at least one or two readings to nearly all of the music to be used during the fall football season of ten games. Careful planning in regard to selection of music was required with the result that I did not have to tell the band each Monday what music they would play the next Friday evening, and very little work was done by the librarians during the actual marching season. (It gives one a wonderful sense of security not to have to spend each Sunday night frantically hunting music and drawing formations for the next week's show. Until the later part of the football season, we

were able to keep two and three weeks ahead on rehearsals of future shows. All of the ten shows that were presented in consecutive weeks were original and, with the exception of one, contained music throughout with no drum cadences or other breaks.)

The evening rehearsals were similar to the morning rehearsals, except that they consisted entirely of review work. We introduced no new drill work or music during the evening rehearsals.

Good Staff Essential

Our staff was one of the greatest contributions to the camp's success. The staff was selected with a view to building a successful marching band from a group of children, only one-third of whom had participated in the previous year's band.

As physical director we had William Mills, who had served during the summer in the city recreation department. Bill is an airforce veteran and a junior in physical education at Ohio State University. He was well qualified for the work and was in charge of all functions of the camp except for the music rehearsals.

Wendall Carter, former first chair trombone of our band, veteran Navy musician and a junior at Ohio State University was in charge of trombones, baritones, and basses. Douglas Snyder, former clarinet player in our band and a sophomore in music at Ohio State University was the leader in charge of woodwinds. John Vosler, former solo cornet in our band, Marine veteran, and a Freshman at Miami University was in charge of cornets and altos (French horn players use bell front altos in marching band).

Mrs. LeVan acted as nurse and as counselor for the girls. The balance of the staff was drawn from the regular personnel of the YMCA camp, including complete kitchen staff, swimming director and truck drivers. The boys of the band stayed at the camp all of the time and the seventeen girls who joined the band this year for the first time came to the camp each day by truck; returning to their homes at night.

Ideal weather for the entire week permitted all of the non-music activities to go on as scheduled. The evening programs were drawn largely from our own talent. Some surprisingly good ensembles such as a "German Band" participated despite the fact they had five hours rehearsal each day. Stunts, singing, stories, etc., made up the evening programs which were occasionally followed by a moonlight swim. A movie taken along to fill in on a rainy evening was finally used on the last evening after a week of good weather. Such a group, however, with but little encouragement, can readily provide its own entertainment.

Finance

The inevitable question of finance always arises, but it can readily be solved by using volunteer leaders, a concert to help defray expenses, and a campers fee comparable to that charged by YMCA and Scout camps. Many band members attend a camp somewhere for at least one week anyhow, and they will gladly make their plans for the band camp.

To insure a nearly perfect attendance each bandmember signed a campers contract and paid a portion of his camp fees during the school year. Actually only three band members were unable to attend and their places were filled until after the first football game from our eight substitutes who practiced with us regularly.

Camping often leaves children tired and broken down in health, but with a very few exceptions all the children returned home in better health as the result of spending so much time out-of-doors, and the daily two hour rehearsals after school were far less tiring than they had formerly been. Each bandmember was given a physical examination by the school physician during the first day at camp and his services were available to us during the week.

There was a great deal more obtained from the camp than just the progress in music and the building of a marching unit. Living together and sharing each others interests improved many of the children in social adjustments. It resulted in a more cooperative and more congenial group in later work. There were some of the children who did not normally engage sufficiently in physical activities. No one was forced to participate in the sports program, but the group spirit drew everyone into the activities and we found no wallflowers. That feeling of participation went so far that members brought the band director in to pitch for the leaders team when they were challenged by the camp all-stars to form a softball team (we won too!).

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SHARP *or* *FLAT?*

Even a monotone can learn to match tones by listening for "beats"

WESLEY PEARCE

At our solo contests you probably have noticed the helpless expressions on the faces of the student performers as they attempted to tune or pitch their instruments to the piano. You may have seen the imploring glances cast at the teachers, silently begging for help. But it is too late now for the teacher's help to do any real good. If the student cannot tune this one tone to the piano, he cannot tune the notes of his solo, and it would be less painful to listening ears if no accompaniment were used.

This condition is unnecessary. Any student can learn to pitch his instrument correctly if he is given a little information and if he will engage in a little careful and intelligent practice. The essential information follows.

When two or more tones of unchanging pitch are in tune with each other, a smooth effect of constant loudness results. But if one of the tones is out of tune with the others, a rough effect of changing loudness will result. The changing loudness is called "beats." The student needs practice in hearing beats produced by various instruments. (The easiest beginning may be made with the use of the Dea-Gan-Ometer.)*

Out-of-tune-ness is a matter of degree, and a matter of direction—sharp or flat. A small degree of out-of-tune-ness produces slow beats and a large degree of out-of-tune-ness produces fast beats. But the direction of out-of-tune-ness has nothing to do with the speed of the beats—beats may be of any speed on the sharp side or of any speed on the flat side.

After the student has learned to hear beats and estimate their speed, the next thing he needs to learn is to vary the pitch of his tone. Then he is ready to engage in practice that will soon enable him to pitch his own instrument with assurance. Here is how.

Sound a reference tone, then produce the note to be tuned. If beats are present, the latter is out of tune. But the discrepancy may be so slight that the direction—sharp or flat—may be in doubt. Proceed either by lowering or raising. Have the student proceed slowly, altering the pitch but slightly and observing the changing speed of the beats. If the change makes the beats slower it is the correct way to tune—just do more of it until the beats disappear, and the tuning has been accomplished. But if the change makes the beats grow faster, it is the signal that the tone is being altered the wrong way—do the opposite, gradually, until the beats disappear.

Even monotones can learn to do this! With help!

Consider these facts. If a tone is raised in relation to a reference tone sounding simultaneously, and the speed of the beats decreases, then the tone was flat before the change was made. If the speed of the beats increases, the tone was sharp. Or if the tone be lowered and the speed of the beats decreases, then it was sharp. And in this latter situation if the speed of the beats increases, the tone was flat.

With these facts and a little careful, intelligent practice the student need never wonder if his tone is sharp or flat—he will be able to find out for himself.

Epilogue

The practice described above, if engaged in systematically, will gradually improve the sound of any ensemble.

*The Dea-Gan-Ometer is a small precision instrument selling for around $65.00. Small steel bars with resonators make it possible for anyone to tell if a note or instrument is in perfect tune. A post card addressed to The INSTRUMENTALIST will bring you further information.

"Fit as a Fiddle"

The old saying, "Fit as a fiddle," means a lot more than most people know. To fit up a fiddle so that it will perform at its best means a great deal of painstaking work on the details of its structure, not only outside, but inside as well.

Such fine work should be left only to the expert; for if a single one of the details is overlooked, or taken care of wrongly, the tone is likely to suffer.

Who wants to play a screeching, whining, or soulless-voiced instrument? Directors cannot expect either their students or the public to be thrilled at public performances if poorly adjusted instruments are used. The leader who keeps his violin in top condition invites his young charges to do likewise, and when all cooperate, the music is much more appealing.

A director or teacher who will sacrifice excellence for a mere ten-dollar banknote is unworthy of his trust. And that may be the case when he has a faulty-toned violin that needs to be revoiced, repaired, and correctly adjusted by me.

Many music directors and instructors who read this magazine have been enterprising enough to have me overhaul and regulate their instruments. Why not write for my free circular on "Revoicing?"

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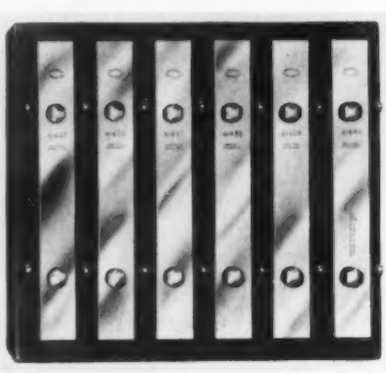

STAND-IN FOR GLORY

Artur Nikisch, the famous orchestral conductor, used to be stopped on the street by innumerable admirers. Swooning ladies would kiss his hand and tear pieces of his garments from his body. They even begged for locks of his hair. To this last request he was always amenable, mailing a few strands to each admiring applicant. "At this rate," a friend assured him, "you will grow bald in no time." "Not I," Nikisch replied with a wink,—"My dog!" — Curtis H. Larkin, Long Branch, N. J.

NORTHWESTERN BAND TO ROSE BOWL GAME

The Northwestern University Band was scheduled to accompany the football team from Evanston, Illinois, to Los Angeles, California, to the Rose Bowl Game, to participate in the Tournament of Roses parade and give a show in the stadium, including the playing of all or parts of the school songs of each of the universities of the Big Nine. Not the least of the credit was undoubtedly due to the assistant director, Edgar B. Gangware.

We have hopes of bringing our readers a few of this band's famous maneuvers in a future issue. Glenn Cliffe Bainum, director, has given summer concerts in Chicago's famous Grant Park series and directed between halves at the All-Star games in Chicago's Soldier's Field. During World War II, he was Chief of Music Branch, Hq. Special Services, European Theater of Operations.

Patience is a great thing, but it never helped a rooster lay an egg.—The Stewart-Warnerite.

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From Our Readers

"Thank you for your fine article by Mr. Weldon, "The Dance Orchestra in High School" . . . I have had dance orchestras for the past six years, write many of my own arrangements to suit the band (instrumentation) and make it a point to play as many dances as possible, both at home and away. Two years ago our Dance Orchestra placed first in *Look* Magazine Teen Age Swing Band Contest regional held in Kansas City and won itself a free trip to New York to participate in the finals. I agree dance music isn't the finest music in the world, don't think it ever will be, but I do believe it gives a young person a chance to have some fun with music and in most cases improves the students' ability to play and read music of all types."—Kurt J. Wycisk, Director of Music, Kemper Military School, Boonville, Missouri.

"I wholeheartedly approve . . . Mr. Weldon's remarks were presented with unusual clarity with many practical hints and suggestions."—Charles Lee Hill, Dir. Popular Music, Sam Houston State Teachers College, Huntsville, Texas.

"I cannot agree with everything ('Marching vs. Concert Bands,' November-December, 1948). The development of the concert and marching band is the director's responsibility and he owes it to his school and community to do both to the best of his ability. With so many colleges and high school bands excelling in both marching and playing, it is hardly reasonable to say that it is an impossibility to do both well, especially where the marching is confined to the football season."—Dale Caris, Sioux City, Iowa.

Aaron Copland

As a foremost champion of American music, this Brooklyn-born composer, author, teacher, and lecturer has won both critical acclaim and world-wide popularity...a unique achievement for a man just 47 years old.

Last year, Aaron Copland was rated top U. S. composer by MUSICAL AMERICA, and is a two-time Guggenheim Fellowship winner.

Simplicity and extraordinary beauty mark Copland's music. It is brilliantly individual in style, unmistakably American in origin and its appeal is direct and immediate. His works are a panorama of musical expression . . "El Salon Mexico" tells of gaiety and color; "Lincoln Portrait," strength and dignity; "Appalachian Spring" (Pulitzer winner in 1945), poetic tenderness; "Rodeo," romping good humor; "Billy the Kid," lilting folklore.

Millions have come to love Aaron Copland's music through many mediums . . . radio, recordings, concert stage and movies. His best-known film music includes the popular choral works, "The Younger Generation" and "Song of the Guerillas" from *North Star*, "Our Town Suite" from *Our Town*, and "The City" from the famous documentary of the same name.

For complete list of available Aaron Copland compositions, write Boosey & Hawkes, 30 West 57th St., New York 19, New York.

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The Ideal Flute Tone

ROBERT CAVALLY
Cincinnati Symphony Orchestra

TONE is really the most important quality in all of the instruments of the orchestra. After all, it is the sound which comes from an instrument that counts. I say "sound" advisedly because it is sound with quality which becomes tone. As a rule, flute players neglect tone and large numbers of them never even pass the sound stage. There is something about the instrument that fascinates everybody technically but when a beautiful tone is heard it invariably brings the remark "Oh well, he has a natural embouchure."

A natural embouchure—what nonsense! Development of the muscles of the lips, mouth, and diaphram is required to produce a beautiful tone. A pupil of mine who in the beginning could not produce a single sound for four lessons has become far superior tonally to some who had no difficulty producing a number of tones immediately. However, I've often heard it said that the beginner's ability to produce a tone easily is one of the true tests of a so-called natural embouchure.

First of all, one must form some mental ideal of tone. This should not be difficult because one has only to walk to the radio to hear all kinds of tones. There are many types of beautiful tones. To reach for a tone that one really likes and enjoys will carry him far toward the development of his own tonal personality. Tone is a most elusive factor to describe. After all, with the eye one can see the printed notes and their pattern of rhythm, but in order to achieve success with tone one must develop a mental conception of it.

Core or Center

Perhaps the most important single thing about tone is that it should have a core or center. Without this center there can be no certain control of crescendos or of intervals, but with it, no matter how much the core is reduced in size for soft tonal effects, the player will always have this control.

Let's create a definite picture in our mind. Take a simple lead pencil for example. It's center is hard graphite covered by soft wood. Reduce the graphite to needle size, enlarge and soften the outer coating and you have the first tonal picture you need. Now, start with the middle octave "G" which is about the center of the flute and slur down to F-sharp. Hold both of the notes for four full slow counts. Keep that picture of the pencil in mind and you may be astonished to find that in order to beautify your tone you have been eliminating the core entirely. This makes the picture resemble a tube with a hole in the center. Definitely impractical is this type of tone because it has no intensity and, as I said before, cannot be controlled.

Eliminate the emptiness, and you have a basis on which to begin. Repeat the G and F-sharp over and over until progress is made. Then start with F-sharp and slur to F-natural, stopping between each group and so on down to low C. Then return to G and slur uphill in the same manner to high C. Work for a full tone but do not force. Always have this feeling that the flute is pulling the tone from you. Match each note in color and intensity. Because there are so many things to think about, it may be a good plan to make a list something like this.

Joan Harrison and her tutor, Robert Cavally, renowned flutist, are pleased with placard announcing flute recital at Odeon in which Joan was presented.

1. Position
(a) Hold flute up (or down)
(b) Head up
(c) Right hand thumb, etc.

2. Attack
(a) Deliberately, using syllable "tu"
(b) Do not allow loose air in the mouth

3. Rhythm
(a) Full 4 slow counts
(b) Don't shorten value of 2nd note
(c) Don't anticipate

4. Balance
(a) Make each note match exactly in amount of tone
(b) Change direction of air stream over the break

5. Fingering
(a) Put as much snap in lifting the fingers as putting them down
(b) Don't anticipate

6. Vibrato
(a) Not too slow (or too fast)

The above table is not complete, but even this much will make the player more aware of defects. As a general rule tones in lower octave should be built and in the upper octave cut down to match the center.

Vibrato

Vibrato is very important to a beautiful tone, and should be used in all singing passages. Since the main control of the breath is with the diaphram, the vibrato should start there in order to become a definite part of the tone itself. Again make a starting choice and create a picture—a literal one if you have trouble starting a vibrato. Draw a series of saw teeth on paper. The distance between them will be the speed of the vibrato, and the height will show how pronounced it is to be. Now, round off the top of the teeth to suit.

There are many variations from half steps to whole steps, step and a half, etc., but always make it a rule to start in the middle of the instrument and work toward the more difficult ends.

Again let me stress the importance of a center or core to the tone. It is ridiculous to think that tone and vibrato cannot be developed as much as technic. Few of us devote even a fraction of the time to it that we give to technical studies. The actual character of a beautiful tone differs between individuals. This individuality is a factor which makes listening to flute playing ever fresh and interesting.

NOTE: Of interest to readers are the following flute recital programs. The first is by students of Mr. Cavally and was given in Cincinnati in May, 1948:

Sonata No. 2 . . . . . Gaubert
Agrestide . . . . . Bozza
Sonata Appasionata . . . Karg-Elert
Concerto No. 1 . . . . . Tomasi
Sonata . . . . . Hindemith
Siciliano and Burlesque . . Cassella
Concerto . . . . . Ibert

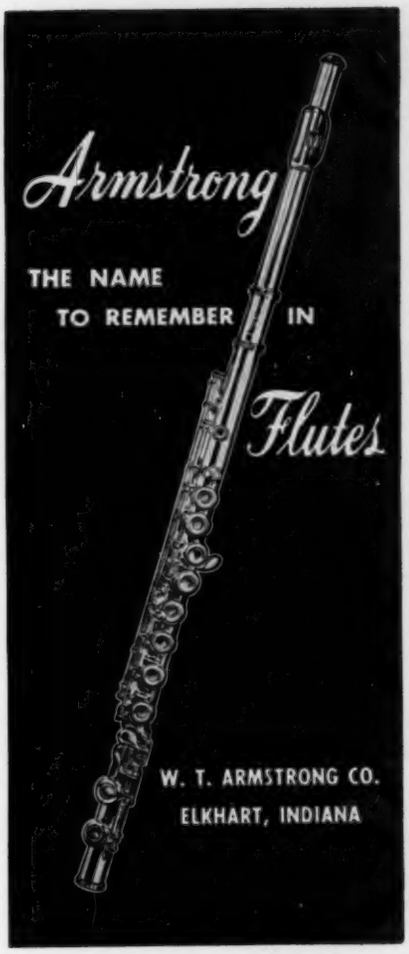
The following program is to be performed by Mr. Cavally this year:

Undine Sonata . . . . . Reinicke
Conc rtino . . . . . Soussman
Symphonic Poem . . . . . Benoit
Odelette . . . . . Saint Saens
Concerto . . . . . Casadesus

A program of interest performed recently in Chicago by Peggy Hardin. flutist in the Chicago Symphony Orchestra, follows:

Sonate . . . . . L. Vinci
Andante . . . . . Mozart
Courante . . . . . Bach
Syrinx . . . . . DeBussy
Chinese Dance "Jade" . . . Ferroud
Concerto . . . . . Boccherini
Concerto . . . . . Ibert
Quartet in D . . . . . (flute and strings) . . Mozart

Readers who wish to procure the names of the publishers' of the above compositions may do so by writing direct to Robert Cavally, Cincinnati Orchestra, and to Peggy Hardin, Northwestern University School of Music, Evanston, Ill. I suggest that a return addressed envelope be enclosed in your letter.—G. E. W.



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CLARINET MOUTHPIECES:
Their MATERIALS and CONSTRUCTION

An Evaluation by Thirty-four Artist-teachers

WILLIAM J. CALLAHAN

For improved tone, should mouthpieces be made of wood, rubber, glass, crystal, plastic or *sovex?*

THE importance of a good mouthpiece can scarcely be exaggerated. Some performers would rather play a mediocre clarinet with a superior mouthpiece than the finest clarinet with a poor mouthpiece. What, then, are the physical characteristics of a good mouthpiece?

A survey was conducted to acquaint busy school band and orchestra directors with the preferences of the outstanding performers and teachers of the clarinet. Thirty-four artist-teachers checked *specific* items concerning some very *general* problems.

The four major identifiable physical characteristics of a clarinet mouthpiece are (1) the material used in its construction, (2) the length of the facing or lay, (3) the amount of opening at the tip of the reed, and (4) the combination of factors of facing and opening. Each expert was asked to indicate his own personal preference and also his recommendations for the average student.

(1) *What material makes the best clarinet mouthpiece?*

For their personal use the experts voted as follows: hard rubber (ebonite), 29; glass, 4; wood, 1; and plastic, 0.

These same experts recommended the following materials as most suited for the average student's mouthpiece; hard rubber, 30; glass, 4; wood, 0; and plastic, 0.

The names of the thirty-four artist-teachers are given at the end of this article. Their eminence is well known. Space does not permit a review of their qualifications.

The lone vote for wood was cast by Jan Williams of New York City. It is interesting to note that both ebonite and glass are preferred by Julius Mazzocca, Radio City Orchestra, and John Stehn. The latter elaborates further, "I see no reason why hard rubber or plastic should not be as good as glass. Have not as yet, however, found a mouthpiece which I like as well as my glass one." Both recommended ebonite for student use.

(a) A survey was not needed to acquaint band and orchestra directors with the obvious fact that a majority of clarinetists use hard rubber (ebonite) mouthpieces. The writer took the liberty of "pointing out" the questions on this subject to create a "hard rubber vs. glass mouthpiece" situation. This was done to incite comments and preferences. The experts were asked which material afforded the more *brilliant* tone, with the following results: hard rubber, 23; glass, 6; no difference, 2.

Ralph MacLean of Curtis Institute added ". . . the material and lay is only one-half of the problem. The most important is the chamber of the mouthpiece which produces the quality and which must have the correct dimensions for perfect intonation. One's conception is responsible to a great extent for the quality of tone produced."

N. W. Hovey of Jordan Conservatory comments, "There might be some slight difference in quality between the two materials, but it is of far less importance than the selection of the right reed for a particular mouthpiece."

(b) Another question concerning the material used in making mouthpieces asked: "Which mouthpiece, in your experience, do you believe contributes more toward a better *blend* within a clarinet section?" They answered, 23 in favor of hard rubber, 3 for glass, and 4 indicated that there was no difference.

Allen R. Sigel, Fresno State College, and one of the four who prefers glass writes: "In general, I prefer the glass mouthpiece for its more readily controllable pitch. Although the brilliance of tone quality is more noticeable with the hard rubber, I prefer the glass because of its mellowness, control, and blend."

Domenico De Caprio, Northwestern University, who prefers the hard rubber, writes: "I have heard bands which used all rubber mouthpieces and still they did not blend. I think that this was due to each player using a different lay and bore rather than whether some used glass and others used rubber."

Henry Christman, Julliard School of Music, who prefers glass, writes: ". . . since few use glass, the blend would be better with rubber. It would be far better, too, for all students to use the same facing; that in itself would make a better blend."

The comments of Messrs. De Caprio and Christman pose a question: Would a clarinet section achieve uniform blend if (a) they all used the same material, (b) if they used the same facing and bore, and (c) if they used exactly identical mouthpieces in every respect? (Editor's note: To what extent is it desirable to use the same kind of reed? Some directors maintain that one should not mix plastic and cane reeds in the same section. How about the bore and the material used in the body of the instrument?)

(2) *The length of the facing or lay,* and (3) *the amount of the opening at the tip.*

The experts opinions on these three are tabulated below. Column "P" indicates what they prefer personally, and column "S" is what they recommend for the average student.

	P	S
Length of facing or lay		
Short	0	1
Medium short	16	19
Medium	4	2
Medium long	13	12
Long	1	0
Amount of tip opening		
Close	1	1
Medium close	12	16

Medium	4	2
Medium open	15	14
Open	2	1

(4) *Combination of facing and opening.*

Med. short & med. close	9	15
Med. long & med. open	7	8
Med. short & med. open	6	5
Medium & medium	4	0

Oakley Pittman of the University of Kansas points out: "No mention was made of the lip or *upper* side of the mouthpiece. I like this lip to be short, as it seems to give a better control of the embouchure. Many of our present day players are moving toward the long lip mouthpiece . . . However, I believe it tends to give a more brilliant but harder quality of tone."

Jan Williams counsels: "Very young students will find the short close lay easier to play. Later on they should change to a more open lay."

It is rather amazing to note that the so-called "medium" or average mouthpiece is neglected in preference to the category immediately preceding or following it. Are these three categories too closely related to be differentiated? These results reveal an amazingly close correlation between the experts' personal preferences and what they recommend for student use. What of individual differences here? Should not a mouthpiece be adapted at least in part to the physiognomy of the individual performer? Perhaps a student should have one mouthpiece for solo playing and another for ensemble work. Before criticizing either the artists or the results of this survey one should remember that the experts were limited to checking specific items—a technique which does not adapt itself to showing individual exceptions or all minor variations.

One can conclude that (a) extremes in facing and tip opening should be avoided, and (b) a balanced or uniform combination of facing and tip opening is desirable—a medium short facing calls for a medium close tip, and a medium long facing calls for a medium open tip.

The Question of Tone

What kind of clarinet tone is most desirable?

The experts answered as follows: Mellow, 20; Brilliant, 6; Brilliant and mellow, 6; Lack of brilliance, 0. The third of these four was not listed but was added by the six who voted for it. Had this item of "brilliant and mellow" been included in the questionnaire it probably would have received more votes.

Gerald M. Frank prefers the "mellow" tone, but adds: "This is a bit difficult to answer. A tone must have brilliance but never be harsh. On the other hand, a mellow tone might be considered sort of dull and 'mushy' by some."

George Waln of Oberlin says, "I think one can get adequate brilliance *and* mellowness;" and Augustin Du-

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ques of Julliard agrees, "The real artist should strive to obtain *both* brilliancy and mellowness." Finally, Keith Wilson of Yale interprets wisely, "The term 'brilliance' can be interpreted too many ways to risk specific answers . . ."

This subject of mouthpiece preferences and what the features are which the artist-teachers prefer is indeed significant. The number of artists represented in this study and their recognized eminence makes the results valid within the limitations of the questions asked. Many important questions concerning mouthpieces and clarinet tone are still unanswered, and further objective and scientific research is desirable.

Authorities Consulted

Artley, Joe S., clarinet authority with Selmer, Elkhart, Ind.
Bartlett, F. R., U. S. Army Band, Ft. Myer, Va.
Bates, R. N., Davenport, Iowa
Beach, K., Los Angeles
Bodegraven, P. Van, U. of Mo., Columbia
Cerminara, N., Utah Symphony
Christmann, A., New York City
Christman, H., New York City
De Caprio, D., Northwestern U.
Duques, A., Julliard School of Music
Collins, T. C., U. of Miami
De Mey, Martin, U.S.N.A. Band
Frank, G., Elyria, Ohio
Gogel, P. K., U.S. Marine Band
Haines, C., Dayton, O.
Hendrickson, C. V., Gary, Ind.
Hovey, N. W., A. Jordan Conservatory
Howland, R. S., U. of Mich.
Johnson, H., Indianapolis Symhony
Langenus, G., East Northport, N. Y.
MacLean, R., Curtis Institute
Mazzocca, J., Radio City Orchestra
Pittman, O., U. of Kansas
Portnoy, B., Cleveland Symphony
Schmachtenberg, E. Cincinnati
Sigel, A. R., Fresno State College
Stehn, John, U. of Oregon
Stachow, F., Lebanon Valley College
Titus, R. A., Ohio University
Voxman, H., U. of Iowa
Wall, E. C., New York City
Waln, G. E., Oberlin
Wilson, K. L., Yale U.
Williams, J., Saugerties, N. Y.

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The books listed here have been carefully screened by our critics and are recommended as most necessary for the instrumental director. Orders may be addressed to the office of this magazine. All books will be sent postpaid if remittance accompanies order.

"Music Library Manual," M. L. Balliett. 1940. $1.00.

Contents: List of Supplies and Equipment—Classifying Music—How to Inventory and File Music—Issuing Music—Recalling and Re-Filling Music—March Folios—Ensemble—Choral—March Size. This book is written by a school man and contains the practical information all directors need. It is practical and highly recommended. 23 pp. (Please see article by Masson in this issue.)

"The French Horn," Birchard Coar. 1947. $3.00.

The most complete of the modern presentations of the French Horn has been achieved by Dr. Coar. Part of the research to unearth some significant historical data was done in Europe recently. A significant feature of this book is a very complete bibliography of references and music. Every French Horn teacher and player will want this book as part of his personal library not only because of the historical treatment but also because of the excellent practical teaching procedures and techniques for the double horn in Bb and F. 107 pp.

"The Clarinet and Clarinet Playing," a text for Beginners, Advanced Players, Listeners, Robert Willaman. 1949. $3.75.

This is not only the most recent but also the most comprehensive treatment of the subject that we have encountered. Thirty-two chapters present the subject matter for the beginner or the advanced player. The teacher will find much therein of practical value. Whether one wishes to find information on how to select a clarinet and how to play it, or seeks material on playing in a musical show, there is a section devoted to it. Because of the author's wide experience as a professional clarinetist, the presentation is uniquely interesting and complete. Every clarinet teacher will find much that is useful and informative. 241 pp.

"With Strings Attached," Joseph Szigeti. 1947. $4.00.

Mr. Szigeti is often referred to as the violin teachers' violinist. One might well consider this book also the teachers' text, for here is the informal autobiography which enriches our information about him and which reveals Szigeti the man. With the charm of a good conversationalist the author passes from reminiscence to whatever it calls to his mind—perhaps a searching portrait of one of his famous contemporaries, perhaps a short disquisition on violin-playing or program-making, perhaps keen and amusing asides on life itself. Because he is a thoroughly civilized man, because he has had a full life, and because his career has brought him into contact with interesting personalities, the result is a most satisfying book. His wide-spread recordings and his world-wide concertizing have made his name a household word familiar everywhere. 341 pp.

"The Victor Book of Symphonies," Charles O'Connell. 1948. $3.95.

The Victor Book of Symphonies is an almost completely new book, containing the 50 symphonies discussed in the old *Victor Book of the Symphony*, plus 100 others. There are also over 300 musical quotations, notes on the instruments, and a complete list of recordings of symphonies by Victor. Close to 200,000 copies of the older book have been sold since its publication.

"Building the School Orchestra," Raymond Norman Carr. 1923. $2.00.

Though this book was written a quarter of a century ago (by one of the editors of The INSTRUMENTALIST,) it is amazing how modern most of the content is as applied to both orchestra and band procedures. The first paragraph of the preface describes the book admirably well:

"This book is intented for use with public school music courses in normal schools, conservatories and colleges, and as a guide for instrumental teachers, whether class or private; for music supervisors, orchestra leaders, and school superintendents. It deals with problems of pedagogy, organization and administration as applied to orchestra work, and the teaching of instrumental music, and at the same time endeavors briefly to set forth such information concerning the various instruments as is deemed essential."

The rotation method of scheduling classes, for example, is clearly described on page 69—a technique that some people have just recently discovered. On page 94, Carr writes "A brass band should be organized in every school in addition to the orchestra." Mind you, this was written in 1923. A short chapter on Musical Acoustics is an interesting Appendix A to one of the first "modern" books written for the school instrumental music teacher. 111 pp.

BOOKS REVIEWED IN PREVIOUS ISSUES

"Marching Maneuver Series," Various Authors. In 10 volumes, about 30 pp. each. Per vol., $1.25.

"The School Music Conductor," Paul Van Bodegraven and Harry Robert Wilson. 1942. $2.00.

"Musical Acoustics," Charles A. Culver. 1941-47. $3.00.

"People of Note," Laurence McKinney. 1940. $1.25.

"Success in Teaching School Orchestras and Bands," Charles B. Righter. 1945. $3.50.

"How to Stop Worrying," Dale Carnegie. 1944-48. $2.95.

"New Formations and Materials for the Marching Band," Richard Lee Schilling. 1948. $1.50.

"Band Pageantry," Hal Bergan. 1948. Manual, $1.50; parts ea. $.40.

"Gridiron Pageantry," C. B. Righter. 1941. $1.00.

"Building A Show Band," J. Maynard Wettlaufer. 1948. $1.50.

"Band! At-ten-tion!" Mark H. Hindsley. 1932. $1.75.

"Instrumental Music in the Public Schools," Theodore F. Normann. 1941. $3.00.

"Getting Results with School Bands," Prescott and Chidester. 1938. $5.00.

"Fundamentals of Drill," Carroll R. Dale. 1940. Paper, $1.50; cloth, $1.75.

Improve Contest Judging!

It's all a question of how to secure better judges and better adjudication blanks

THEODORE F. NORMANN
University of Washington, Seattle

SOME dissatisfaction has been expressed from time to time by both adjudicators and directors regarding the contest evaluation sheets provided by the National School Orchestra, Band and Vocal Association. Admittedly these adjudication blanks marked a considerable improvement over those which previously had been used; but they have not been changed for many years, and as a consequence fail adequately to meet the changes which have taken place as a result of the gradual maturing of the whole philosophy of the public school competitive music festival. They are cumbersome, leave little room for constructive comment, and frequently lead to confusion in the minds of both directors and students.

It was in the hope of providing a somewhat more flexible and educationally constructive evaluation blank that the author made certain recommendations for improvement to the Washington Music Educators Association. These were adopted and the improved blank was used with considerable success in both Washington and Oregon last year. Provision is made on the blank for much more space for written criticism than was possible on the older form. By placing the specific items to be considered in a small box at the top of the sheet, attention could still be called to specific shortcomings but would free the judge of the necessity of worrying over a grade for each item. He is left free to use his own terminology in the evaluation of specific items, inserting those in the blank portion left for that purpose. By the use of a minus or a plus sign he can quickly indicate points needing attention or worthy of commendation. Nor does he need to mark each individual item, for if he leaves any item blank it indicates average attainment.

After a year's experience in using the form certain improvements appear desirable. The traditional ranking system will be kept, but in order to secure a wider distribution of grades the word "Incomplete" will be used instead of "Below Average." Any performance not yet ready for public presentation can then be marked "Incomplete" without necessarily carrying the stigma that might be associated with a Division V rating. A perforated detachable section will be placed at the bottom of the sheet this coming year which shall contain the statement, "Comments for the Director Only." The judge can then point out specific problems to the director which it may

JUDGE'S EVALUATION
KEY: (—) means that item needs attention.
(X) means that item is commendable.
No check indicates satisfactory.

GRADE			
INTERPRETATION	1	2	3
Appropriate style			
Dynamic contrast			
Phrasing			
TONE			
Control			
Quality			
TECHNIC			
Intonation			
Legato Control			
Articulation			
NOTATION			
Time values			
Expression Marks			
GENERAL EFFECT			

Check one:

Superior	Excellent	Good	Fair	Incomplete

Suggested simplified rating blank for solo contests. In the ensemble blank, "Balance" and "Blend" are added under "Tone." This box (exact size) is placed at left of sheet. Below this appears the space for indicating the contestant's rank.

The portion "Comments for Director Only" (not shown) is a perforated detachable section which the director reserves for his own files.

Post cards grading the judges are mailed to the association headquarters.

EVALUATION OF ADJUDICATORS

Grade each judge on each of the items on a three-point scale. I—Commendable II—Satisfactory III—Poor Name of Judge	Fairness of Rating	Understanding of Pupil	Constructive Help Given	Clearness of Comments	Over All Evaluation	

not be advisable to bring to the attention of the entire group. There is a considerable saving in that only two forms are needed; one for all ensemble groups and another for solo performance.

In an attempt to provide some degree of certainty in the selection of judges, an additional form was drawn up to evaluate the adjudicators. In a seminar class given by the author at the University of Idaho, teachers in attendance, representing six different states, drew up a list of approximately twenty qualifications which it was felt a good judge should possess. These were then condensed into five major qualifications which seemed to be of greatest importance. These could be placed upon a penny postal and handled in an easy and effective manner. The Washington Music Educators' Association last spring decided to mail to all directors entering groups in contests under state auspices a double penny postal, half of which would contain specific directions to be used in an evaluation of the adjudicator, the other half of which would be self-addressed and would contain the items to be evaluated. By this means it is hoped in time to build up a pool of qualified adjudicators which meet the standards of those entering state sponsored competitive festivals.

It can be argued that a director's evaluation may in large measure be determined by the rating he received. Any discrepancy in this regard can be easily determined by making a correlation between ratings received and evaluations given. Even then there may be considerable question as to the validity of some evaluations inasmuch as those receiving the poorer ratings are usually not as well-qualified to assess objectively an adjudicator's criticism as those who possess the musical and instructional qualities which make for musicianly performance. In spite of some weaknesses due to human frailty it would seem that a good case could be made for the advantage of assessing an adjudicator's qualifications for judging student groups.

NOTE—Standard adjudication sheets may be secured from the National School Band, Orchestra and Vocal Association, 64 E. Jackson Bl., Chicago 4, Ill., as follows: Band-Orchestra, Sight Reading, Ensemble, Student Conductor, Marching Band, Twirling, Percussion, Choral, etc. Prices: 1 sheet, 5c; 12 sheets, 25c; 100 sheets, $1.75; 1,000 sheets, $14.00.

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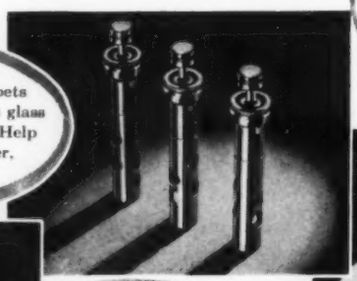

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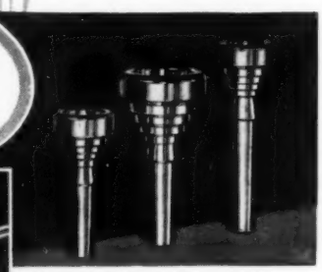

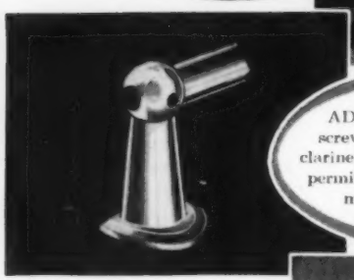

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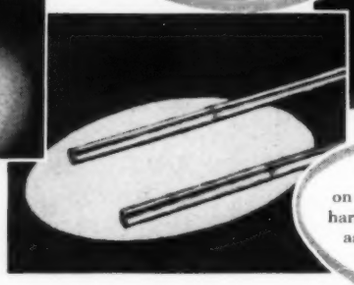

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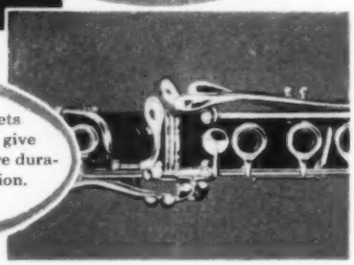

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WHAT MAKES A CONCERT CLICK?

A Study in Rhythm and Clever Program Notes

ARTHUR L. FRITSCHEL
Western Illinois State College, Macomb

THERE has been a trend in the direction of planning a program around a central theme, enhanced by appropriate program notes and lighting effects.

While most of our own programs are formal, we play an annual student assembly program in which we try to appeal to many types of listeners. We called one of our recent appearances a "Concert in Rhythm," a phrase used both in publicity and presentation.

The program was well received by both students and radio audience. Much credit is due to the clever program notes, which prepared the audience for the type of music used. These notes, by Walter Sambor, a music major from Ware, Massachusetts, follow:

A CONCERT IN RHYTHM

INTRODUCTION:

Hear ye, hear ye, friends and neighbors,
Rhythm's in the air today—
Rhythm hot and rhythm sweet
And rhythm in the Latin way.

The players hold high their instruments;
Behold—The Conductor is on the stand—
Hear ye, hear ye, friends and neighbors,
'Tis the Western Concert Band!

1. GOLDMAN BAND MARCH ..... *K. L. King*
When they whistle "On the Mall"
It re-echoes through the land,
And the silver-haired daddy of it all
Still leads his own, the "Goldman Band."

2. RHYTHMS OF RIO ..... *David Bennett*
Rhythms of Rio by the sea-o,
Music to make you sing and sway:
Allegro—Tango—and tempo di Gaucho
Ay-Ay-In the Sous' American Way.

3. THREE JACKS ..... *Harold L. Walters*
Here's a bit of streamlined swing
Led by Tom and Lloyd and Don—
Three Jacks with torrid trumpet tones—
Swing on and on and on.

4. LADY OF SPAIN ..... *Evans-Cailliet*
Music maestro, music please!
I crave that Latin beat again,
And while you play will dream about
A lovely, dark-eyed Lady of Spain.

5. BRAVADA ..... *Curzon*
March tunes are nothing new,
We've heard them oft before—
But where "Bravada" is concerned
The Spanish do it in three-four.

6. ETUDE IN BOOGIE (Bob Bankert, soloist) ..... *Walters*
The "88" moves into the spot,
That ole left hand will now hold sway,
And so Bankert beats it, eight-to-the bar,
With an "Etude in Boogie"—Boogie away.

7. LA SORRELLA ..... *Borel-Clerc*
March time once again,
And may it meet with favor;
"La Sorella" is the entree
Sprinkled with Castillian flavor.

8. BOLERO NON (Ted Mikita, Tympanist) ..... *Kurtz*
What could be neater than Ted Mikita (Mikiter)
With a kettle drum or two—
The answer is "Bolero Non"
With booming triplets sounding through.

9. RED RHYTHM VALLEY ..... *Charles Lee Hill*
Come and jive by my side if you love me,
Do not hasten to bid me adieu;
When they play that "Red Rhythm Valley,"
Then I love to get "hep with you."

10. CARIBBEAN FANTASY ..... *Morrissey*
A painted scene of many tones
Stirs the canvas of the sea;
A blue sky meets a golden shore
To form a "Caribbean Fantasy."

11. EL CAPITAN ..... *John P. Sousa*
All hail, muchachos, sound the drums,
"El Capitan" marches on the scene;
And the ghost of Sousa walks behind
With gifted pen and smile serene.

Percussion clinic

JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

The TYMPANI Section

I WISH all school drummers could have been with Roy Knapp and me recently when we heard the New York Philharmonic Symphony Orchestra in Chicago and visited with the boys in the percussion section. It would have been a fine opportunity to hear and see one of the best percussion sections in action.

Saul Goodman is the timpanist. (He started with this orchestra at 19 years of age. Who says there is no opportunity for youth?) Mr. Goodman is a superb timpani player, a real artist, and plays all other percussion instruments as well. The other percussionists are Samuel Borodkin, the "boss" of the section; Arthur Layfield, one time crack jazz drummer with Paul Ash and Isham Jones, and William (Billy) Dorn. Here are indeed four "real" drummers. All of them are experts on all percussion instruments. "Billy" Dorn, for instance, was recording for phonograph records on xylophone when he was seventeen years old, and you should hear and see him sight read now. Borodkin and Layfield are also expert on all phases of percussion. "Boss" Borodkin has served for over thirty years in the orchestra under most of the world's renowned conductors.

It certainly proved beyond all doubt that the percussion section, when manned by "musician-drummers" is indeed one of the outstanding sections of the band or orchestra.

Mr. Goodman, the timpanist, has written a timpani instruction method: "The Saul Goodman Timpani Method," published by Mills Music, 1619 Broadway, New York City, price $5.00. It is the best of its kind that I have seen. It is complete in every respect from elementary exercises to advanced studies, with a section devoted to "Complete Timpani Parts" to standard works. It is a complete graded course of study with many fine illustrations to guide the student and teacher. I think it would be a fine book, particularly where the band leader is not a timpanist himself and must develop a timpanist. Using this method with its many photographs and clear instruction material, the band leader could do a good job teaching the timpanist.

Mr. Knapp, after carefully looking over the method, agrees heartily with the above.

Tone From Sticks

Now, about timpani sticks! Long a tough question, I believe Mr. Goodman has developed the best all around timpani sticks I have ever used. Most professional timpanists will tell you that much of the tone comes from proper sticks. Many drummers, including myself, have had "stick-trouble" and have tried all kinds, including home-made ones, for the proper, full, round tone desired. Mr. Goodman, after years of experimenting, has developed the "Goodman All-Purpose Sticks," which, in my opinion, solve the problem. I have tried them out thoroughly and am delighted with the results. Most timpani sticks have heads (discs or balls) that are too large, and thus are fluffy and too light, and give a "woolly" tone, or else they are too heavy and the blows are discernable. Goodman sticks are comparatively small as regards the heads, have properly shaped and balanced hickory handles, and give a fine solid tone, without either the hard tone or the "woolly" tone. The sticks sell for $6.00 a pair, and can be had from your dealer. If your dealer cannot supply you, address Saul Goodman, 151 Kneeland Ave., Yonkers, New York. Mr. Knapp and I have both tried these sticks and have shown them to many timpanists. All agree they are tops.

(Continued on page 34)

Famous drummers discuss new music and instruments. Seated, Saul Goodman, timpanist, New York Philharmonic; from left to right, Arthur Layfield, also of the New York Philharmonic; John Noonan, Associate director, Knapp School of Percussion; Allen Kimmey, staff drummer, CBS, Chicago; William Dorn, New York Philharmonic; Roy C. Knapp, director, Knapp School; Don R. Knapp, Knapp School; Samuel Borodkin, New York Philharmonic.

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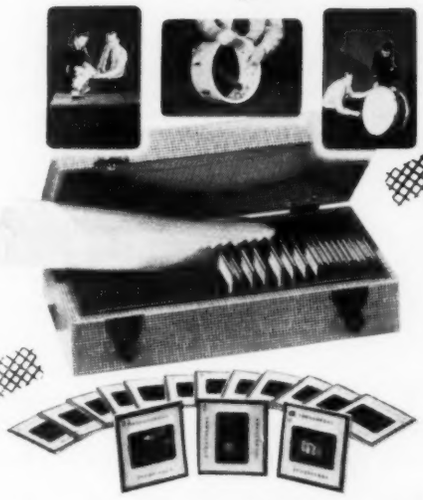

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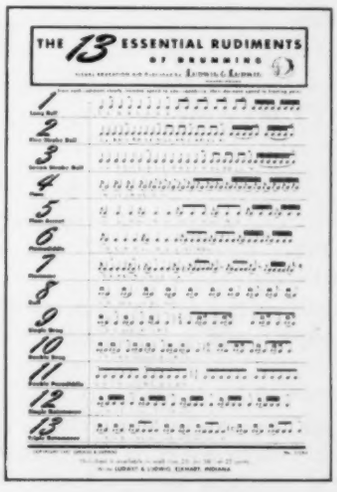
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NEW TYPE CLINIC

Boosey & Hawkes, publishers, have inaugurated a new type of band materials clinic. The new publications are played for the assembled directors by phonograph records instead of by organizations of players. Since all of this firm's compositions are now being printed with the full score, it is possible for every director to look at the score while a number is being played. These clinics are being conducted in principal cities and educational centers.

MIAMI BANDS 'STOP THE MUSIC'

The Miami Edison Jr. & Sr. High School Bands have $1500 worth of new instruments as the result of:

(1) Ben Peterson of the Florida city identified the "Ghost Dance" on the ABC network show. He won the jackpot, including five fine Buescher instruments. (2) Ben is interested in the two Miami bands, both being outstanding. (3) Charles (not Charlie) McCarthy, local Buescher manager, was happy to make the presentation on behalf of the manufacturer and ABC.

Arden Richards directs the Senior band, and Stanley Biedron conducts the Junior organization.

TYMPANI—

(from page 32)

Three Tympani Minimum

Mr. Goodman was using four timpani—30″, 28″, 25″, and 23″. I think the next move in high school and college band and orchestras as regards timpani is the addition first of the 30″ drum to the regular pair of 28″ and 25″. In most cases the 23″ isn't too badly needed unless you get into pretty extensive repertoire, but the 30″ is really needed. A properly made 30″ drum will go down to D and up to A natural. While the low D is not required much, it is really fine to have this 30″ drum for the F, F♯ and G, and, of course, it is indispensable where three tones are called for. At present I am using a 30″, 28″ and 25″ (all pedal), and I would certainly hate to dispense with the 30″. Any of the makers will quote you on a single 30″ kettledrum, and I am sure you will consider it a fine investment, as I have, after you have used it in the band or orchestra, especially in the band where the tone color requires a little more volume from timpani.

RUBANK IN NEW MODERN BUILDING

RUBANK, INC. has begun operations at their new building at 5544 West Armstrong Avenue in the northwest section of Chicago, according to Harry Ruppel, president.

The structure is of modern Monitor type, steel and concrete, fireproof, and comprises more than 25,000 square feet of floor space with plenty of land for parking area and future expansion. Rooms contain radiant heating floor panels and are air-conditioned. Windows are thermopane glass and lights are fluorescent.

The firm was founded in 1925 by Harry Ruppel and Joseph Urbanek. It succeeded the firms of Finder and Urbanek and Victor Publications, Inc. Key personnel include: Harry Ruppel, president and founder; Harry Ruppel, Jr., production; Dr. Harvey S. Whistler, editor; Herman A. Hummel, D. Sc., associate editor; Edward H. Wolske, sales and public relations; M. L. Ruppel, advertising; and Otto Urbanek, distribution.

The Rubank catalog consists of more than 2,000 methods, studies, collections, instrumental folios, solos, ensembles, etc., many of which are world famous. There is hardly a player in a band or orchestra who has not played from a Rubank folio. Rubank has contributed much to the development of school music in America.

BAND, ORCH., HANDBOOK

Al G. Wright of Miami (Fla.) Senior High School has worked out a 17-page mimeographed "Handbook of Information" for the members of his groups. This book has been built up over a period of years. Copies have been requested by at least 80 other schools. Included are rules and regulations concerning absences and other infractions, grades, awards, honors, care of instruments, private lessons, care of music, etc. Specimen copies may be obtained by writing Mr. Wright at 2450 S.W. First Street, Miami 35.

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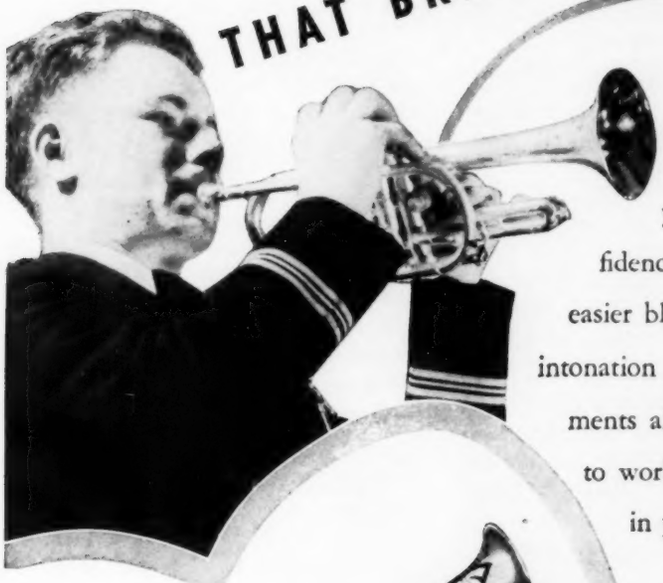

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TIPS ON REED FIXING

By George Waln

Don't throw away that reed which doesn't blow properly on first trial. Admitting that some reeds would never play well no matter how much they are processed (because of the poor quality and texture of the cane), there are many which reach the wastebasket that contain the potential of fine reeds. If the reed is too firm or too soft, instead of throwing it away I suggest that you apply a few minutes of time and common sense in an effort toward making it play. You have nothing to lose and everything to gain. Perhaps the following tips may be helpful.

1. A reed has two vibrating sections—the tip and the sides. The tip must be thin and grow gradually stronger back to the heavier area. The sides must likewise become stronger in toward the non-vibrating or resistant part of the reed (H).

2. A reed which responds stuffily, closes, blows too easily, and will not play high notes should have the area at (T) trimmed by a reed trimmer. Trim only the thickness of a finger nail at first, and try again. This action throws the vibrating surface back into the heavier area and thus gives the reed greater playing resistance.

3. Frequently the reed is too heavy or stiff, requiring a very tight grip around the mouthpiece and the exertion of an undue amount of breath pressure. This means that the reed is too thick in certain areas and must have some cane removed. This is done by the use of fine sandpaper, brush, or a safety razor blade. The reed should be placed with the flat side against a level surface. It is seldom that cane need be removed from the area at (T). Often an even amount removed from (A) near the tip will free the playing resistance. The area at (H) is the heart or the resisting part of the reed and should not be molested. The areas at (S) and (A) govern the qualities of freedom, pitch, ease in staccato, squawking, and the like. By holding the reed to a light

one can often detect the spots which are heavier. Likewise by pressing the tip and sides to the flat part of the thumb nail one learns to detect spots of thickness and weakness. Experience will serve as the best teacher.

4. Frequently the fine playing reed becomes stuffy and reluctant after it has been played for a few days The cause can often be traced to a warping on the underside from the excessive moisture. The remedy for this is to lay the flat side of the reed on some fine emery or sand paper and gently move the reed back and forth until the raised portion is removed. Holding to the light and pulling the edge of a ruler flush with the flat surface of the reed will enable one to see if any light shows under the edge of the ruler between it and the reed.

The point which I should most like to emphasize is that reeds should not be wasted. With a little practice even the young player can learn to salvage a large percent of the reeds which he would otherwise destroy. Fixing reeds is a challenge. It's fun!

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Gaston Hamelin, top-flight clarinetist, has been touring the United States, together with other brass and woodwind players in the famous Orchestre National of France. M. Hamelin was former first chair clarinetist in the Boston Orchestra. The group was introduced by H. M. Bennett of H. & A. Selmer, Inc., on their nationwide concert tour just concluded.

Conventions and Clinics

MENC DIVISIONS

California-Western — Sacramento Calif., April 10-13. Hotel Senator. President, Amy Grau Miller, Pasadena, Calif.

Eastern—Baltimore, Md., March 7-9. Lord Baltimore Hotel. President, Hummel Fishburn, State College, Pa.

North Central—Davenport, Iowa, March 17-19. Blackhawk Hotel. President, William B. McBride, Columbus, Ohio.

Northwest—Portland, Ore., March 30-April 2. Hotel Multnomah. President, Wallace H. Hannah, Vancouver, Wash.

Southern—Tampa, Fla., April 27-30. Hotel Hillsboro. President, Paul W. Mathews, Montgomery, Ala.

Southwestern—Colorado Springs, Colo., April 20-23. Antlers Hotel. President, Archie N. Jones, Austin, Tex.

NATIONAL COLLEGE BAND DIRECTORS

The College Band Directors National Association met in Chicago December 17 and 18. Ray Dvorak was unable to preside because of continuing convalescence. The following officers were elected: President, Alvin R. Edgar, Iowa State College, Ames; Vice-president, L. Bruce Jones, Louisiana State University, Baton Rouge; and Secretary-treasurer, Daniel L. Martino, Indiana University, Bloomington. Division chairmen: California-Western, Norman Hunt, Brigham Young University, Provo, Utah; Eastern, James B. Miller, Champlain College, Plattsburg, N. Y.; North Central, Joseph Gremelspacher, Indiana State Teachers College, Terre Haute; Northwest, Edmund P. Sedivy, Montana State College, Bozeman; Southern, John J. Morrisey, Tulane University New Orleans, La.; and Bernard Fitzgerald, University of Texas, Austin.

David Hughes of Arthur Jordan Conservatory conducted band and orchestra clinics lately in New York, Ohio, Colorado, Kentucky, and Mississippi.—The MTNA 73rd Annual Convention was scheduled in Chicago for December 29-January 1.—The Iowa ASTA and the Iowa Music Teachers Association featured Louis Persinger of New York in an illustrated lecture on violin playing. Otto Jelinek is the new president of the Iowa ASTA.—Frank W. Hill of Iowa State Teachers College presided over a materials clinic directed by Frank Noyes (Drake-Des Moines Civic Symphony).

Arnold Rudd of Dakota Wesleyan, Mitchell (S.D.) presented a massed band and orchestra clinic. William F. Ludwig, Sr. gave a percussion demonstration, and Frank Piersol of Iowa State College lectured on marching bands.—Pittsburg (Kans.) State Teachers College band presented majorettes and twirlers from twelve Kansas and Missouri high schools at the big game with Kansas State College. Charles Minelli is the Pittsburg band director.—Stillwater, Okla., Annual Band Clinic featured Hugh McMillen of the University of Colorado as guest conductor. Tom Brown Brittain of Sallisaw was in charge of the twirlers' session.—The Scarsdale (N.Y.) senior band, directed by Willard S. Briggs, marched, played and twirled at Yankee Stadium, New York City, at the Stanford University versus Army game.

The Missouri Music Educators Association announces its annual meeting and clinic at the University of Missouri January 6-8, presenting Harry R. Wilson of Teachers College, Columbia University; H. E. Nutt of Vandercook School; Gerhardt Schroth of the St. Louis Philharmonic; Martha White, East Lansing, Michigan; Alfred W. Bleckschmidt of the State Department of Education; and George C. Wilson and Paul Van Bodegraven of the University.

Newell H. Long of Indiana University and Henry E. Busche will conduct students from 25 Illinois high schools at MacMurray College, Jacksonville, Ill., January 30.—Illinois All-State activities were conducted by Mark Hindsley, Louis G. Wersen, George Strickling, and others. Paul Painter is coordinator of Illinois activities with Leo Dvorak president of the IMEA.—Indiana MEA plans their annual convention for January 21-22, Hotel Antlers, Indianapolis; J. Russell Paxton, president; David Hughes, program chairman; Robert Shepard, chairman of arrangements.—Mark Biddle, Knox College, and Hal Loya, Monmouth College, announce a string workshop at Monmouth (Illinois) February 19 with Gilbert Waller as demonstrator of string teaching methods.—Northern Indiana BOV Association held a reading clinic at Valparaiso University.—The Louisiana Clinic was at Lafayette. All-state orchestra and chorus were conducted by John Shenaut (Shreveport Symphony) and Norman Bell of New Orleans.

"The Weldon article on dance orchestras is fine and deserves support of all progressive band leaders."—Maurice King, Berry College, Mt. Berry, Georgia.

"So far as Evansville is concerned, The INSTRUMENTALIST is tops!"—Alberta Bromm, Dir. Evansville (Ind.) All-City Orchestra.

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REFITTING VIOLIN PEGS

CHELSEA FRASER
Saginaw, Michigan

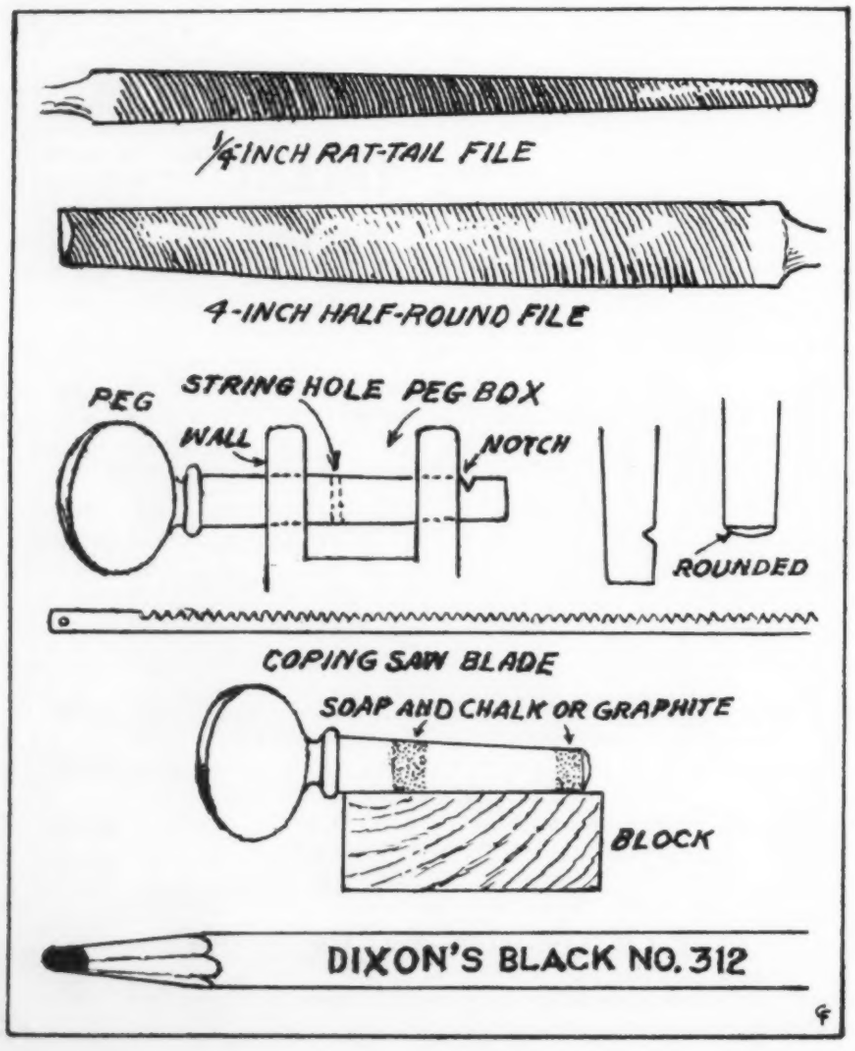
A NUMBER of The INSTRUMENTALIST readers have asked me to inform them as to the proper procedure for refitting and lubricating pegs in the instruments of the violin family.

Let me preface this description with the statement that the processes for violin, viola, and violoncello are similar, so the person who acquires the art for one instrument can readily apply it to the other two. Bass viols will not be considered, as they are generally equipped with geared head-plates and not pegs. Under the circumstances, I shall use the violin as an example.

If only one peg needs refitting, the job may be done without removing the other pegs from the instrument; but if two or more pegs are giving trouble, it will be best to remove all the strings and pegs, first numbering the heads of the pegs, with pencil, according to their string positions across the fingerboard—1, 2, 3, and 4—beginning with the string of highest pitch and ending with the lowest. Or, if you prefer, mark by letter. The idea is to know afterward which peg belongs in which hole. If they were a poor fit originally, you may have to shift the peg positions. Sometimes a peg cannot be made to fit properly in its old position, but can be accommodated in a different hole.

As a rule, old holes get worn so they are not truly circular. You will have to use your eyes to determine this, and make the correction with the rat-tail file shown in the accompanying illustration, procurable in almost any hardware store for about thirty cents. The best tool is a special one known as a peg-hole reamer, made in two different sizes, for violin and viola, and for cello. At present, the first-named sells for about $3.75 and the other for about $5.00. These professional reamers do the work of rounding and tapering holes quickly and perfectly.

Most players, however, will prefer to use a less expensive tool, so will depend upon a rat-tail file. In using the file, be careful not to make the two holes for each peg any larger than necessary to make them circular; also be careful to preserve the taper of the peg itself. If you get the holes too large, you will have to fit a larger peg into it, either an old one or a new one. Indeed, you may want to fit a full set of new pegs; such a set, in ebony, will cost you about $1.50 at a music store.



Oversize Pegs

Often pegs themselves will have to have their shanks reduced to fit the holes made for them, especially if new pegs. But first, be sure that both holes for the peg are round and of correct taper. In this fitting, lay the peg on a small block of wood, and holding the peg's head with thumb and forefinger of one hand, file with the other hand, trying frequently for fit. This file should be a small half-round one, as pictured.

The four pegs should project, on the head end, so that the shanks here are from ⅜ inch to ½ inch long. In the case of old pegs being refitted, the head shanks may be as short as ¼ inch, but this is allowable only where the peg simply must be used until a longer one can be substituted.

When the fit seems to have a good bearing on both walls of the peg-box, sandpaper the peg a little and reinsert it in its holes, and turn it around; then withdraw it and notice, by the shine on the ebony, where the points of contact with the walls have been. If there is no shine on one end, it means the

peg does not touch the hole there, so the other end must be worked off to provide an equal friction with the walls. Patience and exactness is required in this operation if your pegs are to work easily but snugly.

Next, look to the situation of the string hole. This hole should be about ¼ inch inside the inner wall of the peg-box, on the head side, as indicated in the diagram. If the string hole is farther toward the end of the peg, the pull of the string under playing conditions will tend to force the peg out of friction and it will slip. If your peg has an old string hole that is out of place, plug up the hole with a splinter of wood and black the ends of the plug with a lead-pencil. Then bore a new hole with a $\frac{1}{16}$ inch drill fastened in a hand-drill stock, with the peg held in a small vise.

Having the peg snugly in the peg-box, make a small notch with a knife where the end protrudes, as shown. Withdraw the peg and saw off the surplus end, using a coping saw blade held in the fingers of both hands if you have no frame for it. A coarser saw will splinter the wood. With your half-round file, slightly round off the end of the peg and sandpaper it. To polish the round end, wet it on your tongue and rub briskly on the back of the sandpaper, tipping the peg different ways.

Lubricate Pegs

Pegs need special lubrication for turning at their best when tuning up. Turning them, and withdrawing from the peg-box, will indicate the two spots that contact the walls. Lay the peg on a block of wood, and turning it, rub a bit of soap around its circumference where the two walls of the peg-box contact the peg, shown by dotted paths in the drawing. Insert the peg and turn it around several times. Withdraw it and apply stick chalk to the same parts. If the peg slips too easily when reinserted in its holes, apply more chalk. When the peg works just right, dust off the surplus chalk. Where soap and chalk are not at hand, a very good job of lubrication can be done with a soft graphite pencil; but use this sparingly on the pegs, and if they turn too easily, you will have to remove some of the graphite with sandpaper.

IT'S NEWS TO US

Free information concerning items on this page will be sent upon receipt of a post card addressed to The INSTRUMENTALIST. Simply mention name of article, sign your name and address, and mail.

NEW MARIMBAS

A newly designed marimba marks an innovation in the field of marimbas and vibraharps. Frame is of aluminum alloy for strength and portability. New simple lines are in keeping with modern times. Also new is the "Mezzo" marimba with a 53-inch, four octave keyboard, lower priced.

BAND RISERS

We have received word from one of the prewar riser manufacturers that he is now in production and can fill orders in from thirty to sixty days at $94.50 per section, three levels to the section. Most models run from eight to eleven sections. The units fold up for travel and storage. No unit is more than four inches thick when collapsed.

WALKER TO BOURNE

Kermit A. Walker has been appointed educational director of Bourne, Inc. He was formerly associated with Carl Fischer and Boosey & Hawkes.

5-STRING BASS

This 5-string bass is nearly new. The inventor, Greig (Chubby) Jackson, top professional bassist with Woody Herman, conceived the idea—found he could play fast arrangements of modern music with greater ease and better tone, eliminating upper positions. A series of position dots alongside the finger board acts as a guide to accurate finger placement. Said to be superior for either popular or legitimate music. Jackson has written a book on how to play it, now available.

ACQUIRES CATALOG

The Music Publishers Holding Corporation announces the purchase of the catalog of the Gamble Hinged Music Company by the Remick Music Corporation. The Gamble firm will continue to sell music of all publishers as heretofore from their Chicago location.

NEW INSTRUMENTAL FILM AID

A new MIFA (Music Instruction Film Aid) film strip has been brought out to go with the Victor Method of Class Instruction for Band and Orchestra. This is probably the first teaching film strip-record combination to be produced in the new long-playing microgroove record by Columbia. It therefore requires, in addition to a 35 mm. slide film strip projector, a play back for microgroove records (now available at from about $25.00 up). Further information may be obtained by writing to the publishers or to this magazine. A post card to us with the words "MIFA Film Strip" and your name and address will be sufficient.

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CORRECT BASIC VIOLIN MEASUREMENTS

How many discouraging factors in string education are traceable to faulty construction?

W. C. STENGER

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THERE are a large number of violins now in use in our schools having little or no education value. The use of such instruments creates lack of interest, and sooner or later discourages their usage by young players altogether. In my own experience, when I meet a situation where interest in violin playing has been lost, I invariably find an instrument which is defective in tonal and playing qualifications.

There is, of course, ground for the general conclusions that playing the violin is a difficult and tedious study. I think this is unnecessarily so. An appraisement of the educational value of each student's instrument should be required at the beginning of each school year, especially during a student's participation in ensemble and orchestral playing.

The proportions of the "4/4" (full)

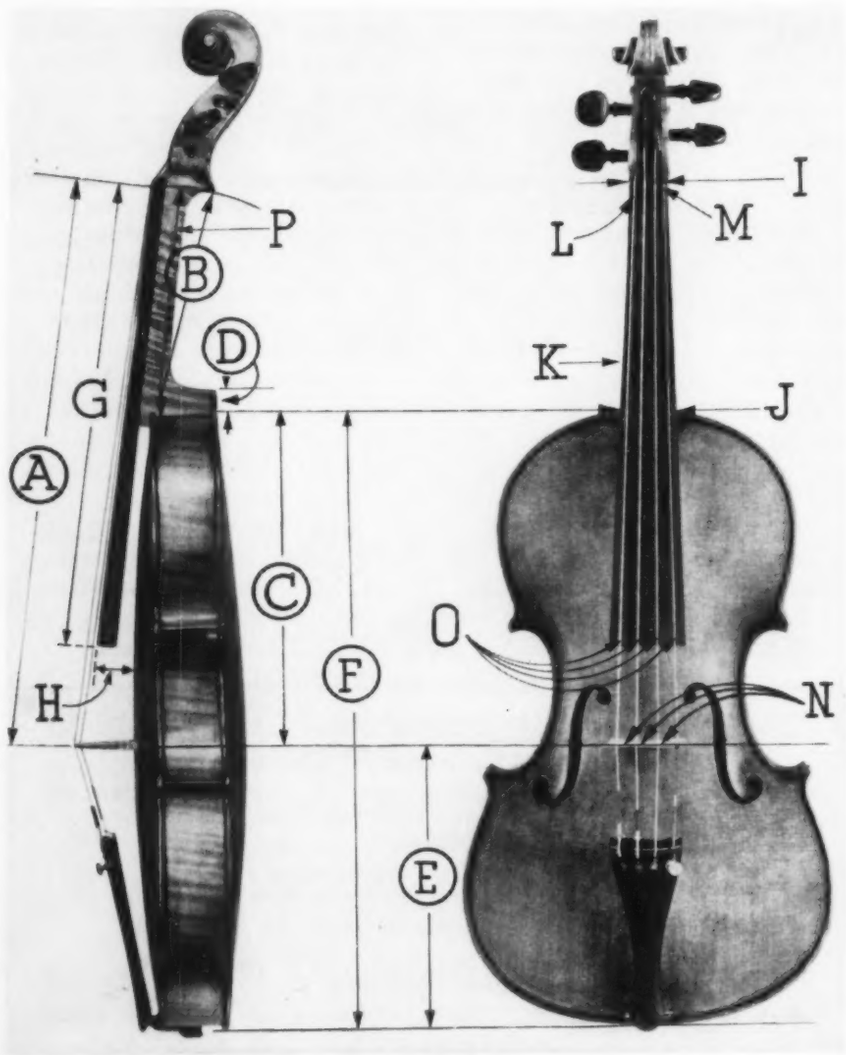

Photo by Frank O. Howard, Chicago

Essential Measurements in 4/4 (full) Size Violins

A Length of strings,
325 mm 12.80″

B Length of neck,
132 mm 5.20″

C Center, position of bridge,
193 mm 7.60″

D Button,
11 mm .43″

E Length below center,
162 mm 6.40″
variations non-detrimental

F Length of body,
355 mm 14″
variations non-detrimental

G Length of fingerboard,
265 mm 10.44″

H Height of fingerboard,
20 mm .78″

I Width of fingerboard,
23.5 mm .93″

J Width of fingerboard,
32 mm 1.26″

K Arch of fingerboard,
radius at both ends,
40 mm 1.57″
At middle, 36 mm 1.42″

L Height of strings,
1 mm .04″

M Strings spaced to
5 mm .20″

N Strings spaced to
11 mm .43″

O Height of strings
G 4.5 mm D 5 mm
A 4 mm E 3.5 mm

P Depth of neck
19 mm .75″

Maximum weight, less chin rest, 400 gm. 14 oz.

size violin are very exact and are of utmost importance. They are not arbitrary nor a matter of opinion. They represent a compilation and coordination of the work of the master violin builders during the past 200 years and more.

Corrective Measures

The measurements indicated in the illustration by the letters A, B, C, and D bear directly on the correct development of the left hand technic. There can be no compromise in these, although at E and F variations in measurements are permissible. Upon observing the results which incorrect measurements invariably have on young players, the necessary corrective steps to be taken readily become self-evident.

My own work in reconditioning and standardizing the tonal and playing qualifications of stringed instruments in a number of universities, colleges, and high schools during the past five years has given me ample proof that an added interest may be created if the student's work can be made less difficult; and this does not mean that costly violins are such a necessity, as is usually supposed. This was clearly demonstrated at the National Music Camp, Interlochen, Michigan, during a recent season, where I served as violin and bow craftsman to both teachers and pupils.

Naturally the question may arise, and frequently does: Who voices authority for the correct measurements and educational value of violins? The earlier makers, during the seventeenth and eighteenth centuries, varied greatly in size and measurements in their work. Nicole Lupot, however, the French Master, 1758-1824, made violins within measurements which were approved and accepted without question by all the leading violinists of his time.

Ed Heron-Allen, in his popular book on violin making (1884), gave measurements which are exemplary. They also conform with the work of Lupot. A textbook on violin making by P. A. Appian-Bennewitz was approved and adopted by the Guild of Violin Makers of Germany. It has since been the accepted standard with practically all recognized master craftsmen in violin making and repairing throughout the musical world.

Meet the Author

EARL R. BORG attended Carnegie Institute of Technology from which he graduated with B. A. in Music (majored in violin) and B. A. in Music Education. Was director of music in Perry Township, where he supervised music until 1942. Served in the Army Infantry in the Pacific area. Now doing graduate work.

WILLIAM J. CALLAHAN is director of music in the South Junior High School, Newburgh, N. Y. Graduate of the Juilliard School, and Columbia Teachers College (M.A.) Former assistant solo clarinetist and saxophone soloist, U.S.M.A. Band, West Point, N. Y.

ROBERT CAVALLY, flutist, is a member of the Cincinnati Symphony and the Dayton Philharmonic. Teaches flute and ensemble classes in the Cincinnati College of Music. For several seasons he played solos and obligatos with Lily Pons. Studied in Paris with Phillipe Gaubert and Marcel Moyse, and is a pupil of Ary van Leeuwen.

ARTHUR L. FRITSCHEL is band director and assistant professor of music in Western Illinois Teachers College, Macomb. Graduate of Colorado State College of Education, Northwestern University (M.A.) and now working toward his doctorate, Colorado University. Formerly band director in the High School, Kewanee, Illinois, and High School and Junior College, Estherville, Iowa. Interested in experimental seating arrangements for concert bands for recording and broadcasting. Phi Alpha Theta. Phi Delta Kappa.

WILSON D. LEVAN has been director of music in the public schools in Piqua, Ohio, for the past two years. City recreation director in same city. Formerly director at Massillon and Ada, Ohio. Critic Teacher for Ohio Northern University. Orchestra and band received superior rating in state festivals. First chair baritone horn and student director Miami University, Oxford, Ohio, from which institution he graduated.

KELVIN MASSON is a member of the music faculty of Culver-Stockton College in Canton, Missouri. He was formerly music department chairman of Washington High School, Indianapolis, Indiana. Graduated from Ohio State (B.S. in Music Edu.) and did post-graduate work at the U. of Michigan (M. Mus.). Active in MENC and ASTA. Fiddles the fiddle.

MILLICENT RIGHTER, daughter of Charles B. of the University of Iowa, is the only one in the family not a musician. Graduated from the university with a major in English, she taught and did library work in the high school in Beloit, Wis. Is now a graduate student in journalism at SUI. A music lover, her interest in library comes from the fact that as a student of the novel she has a collection of 1,000 volumes.

WILLEBALD CONRAD STENGER, a native of Illinois, began violin making in 1903 in Topeka, Kans., and established his own shop in Chicago in 1909. Has made over 300 violins. Ten years extensive research in the propagation of sound in string instruments. Violin craftsman, National Music Camp, 1948, 1949. Mentioned in Frh. v. Lutgendorff's biography of the worlds violin makers and Henri Poidras' Critical Dictionary on Violin Makers.

Just As You Say!

At a recent clinic a timpani player in the orchestra of a well-known college director was asked about his training. He replied, "I have had no training. When Mr.——— holds up one finger, I wham the small timpani; when he holds up two fingers, I sock the big one; when he holds up three, I beat the h——— out of both of them."—Paul Painter, University of Illinois, Urbana.

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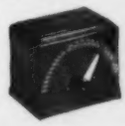

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CCB—C. C. Birchard
Ce—Century
CF—Carl Fischer
CP—Composers Press
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ECS—E. C. Schirmer
EHM—Morris
EP—Educational Pub.
ESch—Edward Schuberth
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GHM—Gamble
GS—G. Schirmer
Har—Harms
Kj—Kjos
Le—Leeds
Lud—Ludwig
Mar—Marks
MB—M. Baron
Mer—Mercury
Mil—Mills
NW—New World
Om—Omega
PAS—Schmitt
RAM—Russian-American
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Ru—Rubank
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TP—Theodore Presser
Wit—Witmark
WMC—Willis
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BARITONE vs. EUPHONIUM

What is the real difference between a baritone and a euphonium? Can all the notes be played in tune? If so, how? How should the four-valve baritone be used?

The above, and many other questions about the baritone-euphonium will be answered in an article in our next issue by a virtuoso of this instrument, Harold Brasch of the United States Navy Band.

VIOLA SOLOIST

William Primrose, world's premier viola soloist, is again making a transcontinental tour of the United States, after a series of concerts in Europe. The eloquence of his instrument is making many converts. To the amusement of the great violist, audiences and critics are unable to distinguish between the two instruments on which he performs—his celebrated Amati made in 1630, and his American-made viola, dating from 1945.

KIWANIS CLUBS PROMOTE MUSIC

To make the benefits of musical training available to every school youngster is the objective of Kiwanis International and its 2,840 clubs in America, according to O. E. Peterson, secretary of Kiwanis International. Working in cooperation with the American Music Conference, Kiwanis is recommending that committees in each club adopt the advancement of music and cultural activities in the schools as part of a program of action.

O. E. PETERSON

No child should be deprived of the opportunity to receive musical instruction because of financial inability, according to the Kiwanis International Committee on Boys and Girls Work. The American Music Conference, 332 South Michigan Avenue, Chicago 4, will cooperate by making available material that will help individual clubs in surveying school systems to determine the availability of facilities for music, encouraging the teaching of music courses in schools, providing instruments and funds, and assisting with festivals and contests.

WIRE AND TAPE RECORDERS

Nearly every school with an up-and-coming music department needs some sort of recording apparatus—disk, wire, or tape. Lately many new types of tape recorders have come on the market, varying widely as to type and price. We list them in their price class, the cost figures being rounded off or closely approximated. In some cases the price depends upon the equipment desired, there being considerable choice and variation:

Group A—costing less than $500.00.

Crestwood	$ 170.00
Magnesonic	200.00
Recordio	250.00
Magnetape	285.00 to 500.00
Magictape	290.00
Soundmirror (Brush)	230.00 to 400.00
Ekotape	395.00

Group B—costing between $500.00 and $1,000.00

Stancil	$ 625.00
Magnecord	750.00

Group C—costing over $1,000.00.

Fairchild	$2,750.00
Rangertone	2,850.00
Ampex	4,000.00

If you wish information on any of the tape recorders listed above, please state this request on a 3 x 5 card (or post card), listing the name of the recorder in which you are interested, and your name and address. Kindly use a *different* card for each recorder in the interests of classification and efficiency in handling.

If any makes of recorders have been omitted from the above list, we shall be happy to be so informed.

The INSTRUMENTALIST is engaged in experimenting with recorders, especially those in Group A. As soon as our findings are completed, they will be printed in this magazine.

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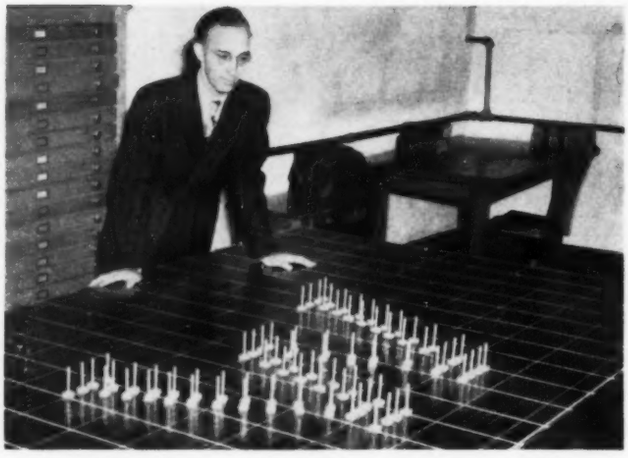

NOW IT'S A FOOTBALL 'TABLE'

An original device for plotting football band formations has been designed by Leonard V. Meretta of Western Michigan College, Kalamazoo. It consists of a 5 x 10 foot table marked off like a football field. Small wooden poles mounted on squares represent the players (Meretta intends to use tin soldiers as soon as available).

Placing the figures enables the director to visualize his desired formation, after which the design is transferred to chart paper for reference and preservation. The table, designed by Meretta, was built by Charles H. Nichols of the faculty of the Industrial Arts department, and is so constructed that it may be knocked down for transportation and storage.

WRITES MASS: WIND INSTRUMENTS

Igor Stravinsky has written a new Mass having an "orchestral" accompaniment of ten *wind* instruments. Its first performance was given recently in Milan's La Scala under the direction of the Swiss conductor Ernest Ansermet. The performance did not receive much applause from either the critics or the audience but Time Magazine quotes Conductor Ansermet, who has been through chilly receptions before: "You may not agree with (Stravinsky) but you must admit that whatever he touches is out of the ordinary. Stravinsky composes nothing indifferent or second-rate. This work is a search for new possibilities . . . but it is difficult to listen to."

ST. LOUIS GOES MUSICAL

The streetcars and busses of St. Louis are to provide their patrons with radio music and news broadcasts, according to press reports. Riders will hear light classical music and other features picked up from a local station from 6:30 A.M. to 10:00 P.M.

BASS RUNNERS

A specialized occupation in New York City is that of bass runner (the spelling is correct). String basses being large, problems arise in getting them in and out of taxis, busses, elevators, and revolving doors; hence, there is a group of men who earn their living picking up and delivering these instruments in the big city. If you play a bass in Toscanini's orchestra, you will want to hire a man to run basses for you.

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Copy for insertion in this column in next issue must reach us by Feb. 5.

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NEW ISSUES: "DANCE OF THE REED FLUTES—RENDEZVOUS—for C flute trio with piano. NOVELETTE—Scherzo Op. 33 Songs Sailors Sing—Sunshine and Shadows—for Bb clarinet quartet. Write for catalog. Erickson Music Co., St. Peter, Minn.

FOR SALE: About 50 maroon and white band uniforms with belts, jackets, and caps. Open or closed style collars. Uniform cloth. For further information on this bargain, write Garn J. Olsen, South Sevier High School, Monroe, Utah.

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FOR SALE: Forty band uniforms, capes and caps (military style) in good condition. They are maroon with white trim and lining. Sample on request. Write Edw. F. Voss, Clark, S. Dak.

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FOR SALE: 70 uniforms, military officer style, caps, Sam Browne belts, cardinal coats, navy blue trousers with cardinal stripes; 2 drum major uniforms to match; 5 girl twirler outfits, Philip Morris style, both skirts and trousers. G. B. Zimmer, Secretary, Board of Education, Plainfield, N. J.

APPROXIMATELY 90 all wool whipcord band uniforms, red coats, green trousers, West Point style coat and shako, leather belts, gold citation cords. Could equip a 50 or 60 piece band very nicely. Very reasonable. Harold O. Clark, Central High School, Lima, Ohio.

BASSOON REEDS—Handmade by first bassoonist, United States Marine Band. $1.00 each. William Koch, 5022 38th Ave., Hyattsville, Md.

FOR SALE: 40 Cardinal capes and caps. Gold satin lining; gold trim. Capes $4 each; caps $2 each. Write J. P. Darnell, High School, St. Anne, Ill.

FOR SALE: 57 band uniforms, black with orange trim, single breasted coats, orange citation cords of melton cloth; 44 white web belts; one drum major's uniform, white with gold trim. Many uniforms used less than one season. Richard Ecker, Music Dept., State University, Bowling Green, Ohio.

FOR SALE: 1 BBb sousaphone, 1 Eb sousaphone—Cousenan, 2 string basses; reasonably priced, good condition. Ernest T. Heim, Supt. Schools, Humboldt, Nebr.

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WE WILL PAY HIGH PRICES for your musical instruments. Especially need metal, wood and ebonite clarinets, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

VIOLIN IN Db

Recently Deems Taylor, composer-author-announcer, told how the famous violin virtuoso, Paganini, managed to play his difficult Eb concerto. "He tuned his violin a half-step sharp!" Thus he fingered the concerto in the easier key of D, but it sounded Eb.

Dr. Henry Ehlers of the University of Minnesota worked out a method book in his dissertation in which the wind instruments and the violin are combined in the same class. The difficulty of playing violins in flat keys is circumvented by tuning them a half-step higher. This makes is possible to finger the simple A scale (starting on the open A string) with the actual pitch of Bb. The method is not published, but readers are encouraged to think about the possibilities of the Db violin tuning, if not to try the idea in actual practice. One should at least try a thing before condemning or endorsing it.

Have you read the ads? See prize contest on next page.

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WHAT I LEARN FROM READING THE ADS

Prize Contest for our Readers

There has been some argument as to whether our advertisements constitute more profitable reading matter than our articles and news items.

To find out how carefully our readers look into the advertisements, we have decided to offer cash prizes for your comments on "ads" appearing in this issue. We invite you to write approximately 100 words on "What I learn from reading the ads." Entries must be postmarked not later than February 1, 1949. Please use 8½x11 paper, one side only, preferably typed, and address to "Contest Editor, The INSTRUMENTALIST, Glen Ellyn, Illinois."

Suggestions

How many services or commodities are advertised in this issue? What brand of instrument seems to attract the world's highest paid players? Where can you get a slide film on "how to care for your drum"? What firm mentions band instruments designed expressly for school musicians? Where can you get a good brass instrument for $112.50? Who offers the best buy in library filing equipment? Who has published a scientific method for the sousaphone? What about contest material for brass? What instruments seem to be coming out with new, improved features? What string instrument is advertised as easier to play because of radical change in design(s)? What firm makes the cornet with the "tone that satisfies"? What tone is "heard round the world"? What other important developments (good buys) are announced in the advertisements of this issue?

We will give $10.00 for the best "essay" received. Other prizes in cash and/or free extensions to your present subscription will be given to the writers of the 2d, 3d, 4th, and 5th best sets of comments. Total value of prizes, $25.00. Accuracy, interest, and originality taken into consideration. All entries become the property of The *Instrumentalist*, and none can be returned. The editors and their representatives will act as final judges. The best entry received will be published in an early issue.

Deadline for entries, February 1, 1949.

• • •

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*Name*_____

*Street*_____

*City*_____ *Zone*____ *State*_____

*Instrument*_____